JUKE

· AUST MUSIC · WEEKLY ·

AUGUST 20, 1988 No.695 $2.20

IVA DAVIES was there!

so were

JIMMY BARNES and RICHARD WILKINS

THE JUKE/YAMAHA ROCK'88 OZ GRAND FINAL

See full report pgs. 6,7

PLUS: Robert Palmer · Paul Kelly
Hothouse Flowers · Hellmenn live
Def Leppard · Devo · Spliffs · Run DMC
A Streetwise Guide To Women's Self Defence

Registered by Australia Post publication No VBP0349

GAME, SET AND MATCH.

YAMAHA MUSIC AUSTRALIA AND JUKE MAGAZINE CONGRATULATE

janz.

Winner of THE YAMAHA ROCK '88 *Australian Final.*

THANK YOU PLAYERS, THANK YOU UMPIRES, THANK YOU BALLBOYS.

JUKE

YAMAHA

metropolis

Billboard

ROAD NOISE Pulse

DEREK B JOINS RUN DMC TOUR

The Run DMC/Eric B & Rakim tour announced in *Juke* last week seems to be growing with the inclusion at press time of British rap star Derek B, profiled in these very pages last month.

Derek has scored three Top 40 hits in Britain, with "Bad Young Brother", "Good Groove" and "Get Down". In our story, London correspondent James Brown (no relation to the Soul Brother No. 1) acclaimed Derek as "Britain's first serious contender for the crown of international rap".

Derek himself was quoted in the story as saying "Escapism doesn't interest me. I like to fight things. I'm not your Ecstasy taking shoom head. Life is a struggle and I take it on, you've got to grab it by the bollocks."

The four acts will be joined by New York DJ MC Scratch and some local rap acts.

There'd been speculation that Public Image would also join the bill, but promoter Vivian Leigh said that while they had indeed been discussed, they were not coming.

The rap tour looks like being one of the most exciting events to hit the local touring scene. Two dates confirmed so far are:

November 11 — Melbourne Festival Hall
November 12 — Sydney Hordern Pavilion

More dates as they come to hand. Tickets will not go on sale until midway through next month.

— CHRISTIE ELIEZER

FOREIGNER NEXT MONTH

Foreigner are expected here next month, as part of a world trek to reconfirm their live status.

As reported in this magazine two weeks ago, the band has been forced off the road while singer Lou Gramm recorded his second solo LP, the follow up to the successful *Midnight Blue*.

The dates announced so far are:
September 20 — Melbourne Tennis Centre
September 23 — Sydney Entertainment Centre
September 26 — Brisbane Entertainment Centre

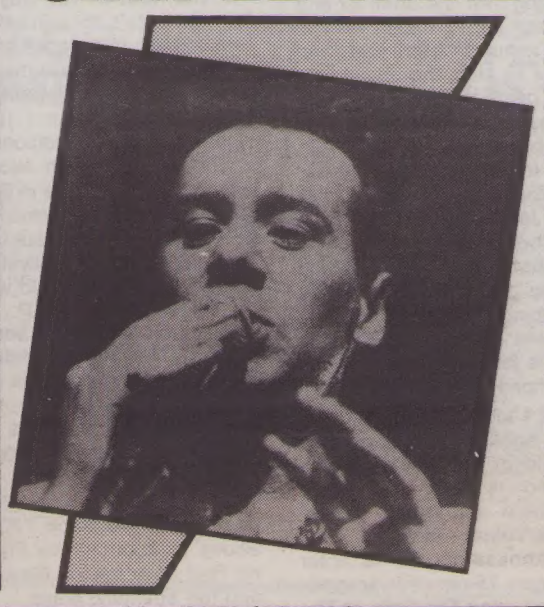
Foreigner last toured here in the late '70s, in the wake of such Top 40 hits as "Long Long Way From Home" and "Hot Blooded".

Since then, the band's records — as well as Gramm's solo stuff — have found success in the Top 40 here.

• Another bonus for HR fans is Europe, of "Final Countdown" fame who are scheduled to soon announce a November tour.

— CHRISTIE ELIEZER

SIMPLE MINDS NEXT YEAR



Simple Minds are heaving back into action — and promising dates through Australia as part of a world tour which they say will be their biggest.

Negotiations are currently going on between the band and Australian promoters.

The Minds were the stars of the Mandela birthday bash in London six weeks ago, and the crowd reaction apparently has Jim Kerr wanting to get back on the road again.

After their year long break from touring, the Minds holed up in the studios in England and Scotland jamming and coming up with new ideas. A new single is expected out in a few months, with the LP due in late January.

There are no titles for the single or LP as yet. But the single will definitely *not* be "Mandela Day" which the band previewed onstage at the Mandela show.

However, the b-side will be a song that Peter Gabriel wrote for them.

In an interview with a UK music magazine, Minds' manager Bruce Finlay said: "it would be nice to release 'Mandela Day' at some point but we'd have to do something special around it. It'll definitely be on the album.

"The band have worked in a very unconventional way on this LP. Some of them have been doing things in Scotland while the others were in London but they've met up now; and although I'm biased, it sounds incredible."

The new Simple Minds show promises to be spectacular: Kerr was so knocked out with the fire and spectacle of Michael Jackson's recent shows in London that he's decided that the Minds next stage show will be equally arena-rock!

— STU COLEMAN

MEGADETH — 100% OFF

The recently postponed Megadeth tour has now been totally cancelled. Following further discussions with the band's management, the tour promoters Concert Promotions International last week announced that they have "now initiated legal proceedings claiming damages for the sudden last minute cancellation of the Australian tour."

When the tour was cancelled just days before it was to commence, with the band citing illness by leader Dave Mustaine, there'd been speculation the dates would be rescheduled for September.

But with the latest development, those people still holding tickets in anticipation of any new dates, are advised to return their tickets to the point-of-sale for a full refund.

SYDNEY'S MUSIC WEEK

The 1988 Australian International Music Show will be held at the RAS Showground in Sydney on August 25-29.

The event is part of the nation's Bicentennial Year and the venue for many activities of Music Week in NSW. It will be the largest and most comprehensive display of musical instruments and sound equipment ever seen in Australia, including the latest models and imports.

Over 40 exhibitors will have on display all types of guitar, drums, microphones, electronic equipment, violins, amps, pianos, P.A. systems, organs, recorders, printed music, accessories . . . plus information and advice from the shops and manufacturers, which include Fender Australia, Kawai Australia, Rimshot Music, Musical Merchandisers, I.M.S., Dynamic Music Supplies, Ensemble Music Instruments, Abby Sound, Corona Indent, James Music . . .

A major attraction is the Bicentennial Battle of the Bands Challenge, an opportunity for young members of amateur rock groups to compete for $17,000 worth of musical instruments and sound equipment. The final round will be held at the Dalgety Centre in the showground on Saturday, August 27.

A diagnostic clinic for children by the NSW State Conservatorium of Music will assess the potential of children aged 5-8 for musical studies. The clinics are a first for Australia, each test around 40 minutes long with results mailed to parents if required.

Other activities include workshops for school bands and orchestras by the Musicians Union of Australia, plus a seminar for music teachers. Also, a "Proudly Made in Australia" shop will offer high-quality handcrafted string, keyboard and woodwind instruments. The craftsmen who made the instruments will be available to make small adjustments to suit the user's needs. The cost for a local handcrafted instrument compares favourably with imported items, and the quality is second to none.

The show is open to the public on Thursday, August 25, 10am-6pm and Friday, August 26, 10am-8pm. Cost for each day is: Adults $4.00, kids $2.00, family $8.00. Saturday, August 27, 10am-9pm, cost: Adults $6.00, kids $3.00 and family $10. Sunday and Monday (August 28/29) are reserved for the music trade.

— PAUL JOHN WATKINS

BEATLES BACK IN COURT

The Beatles are back in court, this time in a bid to stop a small British independent label from releasing an album of early Beatles demos.

At a preliminary hearing in London's High Court, Charly Records agreed not to release the album, called *The Beatles — The Decca Sessions 1.1.62*, until a full hearing is held early next year.

The album contains 12 tracks from a recording session that featured John Lennon, Paul McCartney and George Harrison on New Year's Day in 1962.

The drummer on the tapes was Pete Best, who was a member of the group before Ringo Star took over.

It was this demo tape that was given to Decca Records, who decided on the basis of what they heard that they wouldn't sign The Beatles. Only a matter of weeks after Decca rejected them, the group was signed to EMI Records.

— DULCIE JEAN

OZZY CLEARED

Ozzy Osbourne is now completely in the clear, after a Californian court upheld the dismissal of a suit blaming his lyrics for the suicide of a teenager.

The Los Angeles Superior Court found that the previous court dismissal of the case was justified because Osbourne and CBS Records are protected by the right to free speech.

John Daniel McCollum, aged 19, listened to Osbourne's records repeatedly on the night of October 26, 1984 at his Indio home. He went to his bedroom, put on a set of headphones to listen to Osbourne's *Speak Of The Devil* album and then shot himself through the head.

Lawyers representing McCollum's parents alleged that Osbourne used "masked words" in his lyrics and his record included low-frequency tones which can control the mind of the listener.

— DULCIE JEAN

BARBED WIRES

Edited by **CHRISTIE ELIEZER**

Is **Michael Jackson** a Commie-basher? Well, that's what the British Communist Party reckons. Apparently the phrase "Fight Communism" appears three times in the programme for Jacko's current UK dates.

The tour promoter, gulping nervously, has denied all knowledge of how the phrase got into the booklet.

Sponsors Pepsi are a bit unhappy about it too and, of course, squawking "not us, not us".

A spokesperson for the soft drink giant liftily said: "Pepsi was the first to market in the Soviet Union, and we also sell in China, where we also own the largest Kentucky Fried Chicken restuarant in the world.

One of Australia's best singers Peter Blakeley has just signed a deal with American record label Capitol, with his first LP to be issued there later this month. Peter's shown here with members of his record company and his two managers Frank Volpe and Mike Gormley.

"I wouldn't make sense to be doing this and then come up with a blatantly anti-communist statement."

The Pom pinkos' weekly newspaper *Seven Days* says the culprit is the naive Jacko himself.

In the meantime, the "pull the other one, it's got bells on it" award goes to Jacko's cigar-chewing manager who's trying to make out that Jacko is a very intelligent being, and get this, reads a book a day!

At press time, reports were that MJ collapsed from exhaustion during a concert in Spain.

• Prime Minister **B. Hawke** is currently flicking through a copy of **INXS'** biography as he may be involved in the upcoming' INXS tele-special, filmed in Europe, and set for screening in Oz later this year.

Hutch and the boys are currently touring the US with **Ziggy Marley;** as we tipped some months back, don't be surprised altogether if Marley joins them for the Oz leg of their world tour. After their sell-out show at Madison Square Gardens in New York, INXS fly to Hawaii and then to Tokyo, before returning home.

• Sydney's **Candy Harlots'** new bassist is **Lee Gerrard.**

• **Kudos for Kerryn Tolhurst** of Sydney band **Rattling Sabres. Pat Benatar** has recorded his "All Fired Up" as her new single, and LRB have covered "Man On Your Mind" on their current LP. Not bad for someone who six years ago had a terminal disease and could fly to the States for surgery only after a huge benefit was held in Sydney.

• **Billy Joel, Art Garfunkel, Boz Scaggs** and **The Hooters** were some big names at an eight-hour concert in Tokyo to celebrate the 20th anniversary of CBS/Sony.

• **Machinations' Tony Starr** and backup singer **Toni Mott** recovering from a recent car crash in Sydney.

• **Jason Donovan's** debut single set to go to the clubs within a few weeks.

Incidentally, no matter what they say, Mr Swoon Hips has definitely already recorded an albumful worth of material.

• The whisper is that as **David Bowie** will be filming in Australia around the time that **M. Jagger** tours, he could join MJ onstage for a couple of spirited renditions of "Dancing In The Street".

• **Morrissey's** days of walking and catching the bus are over. He's just bought himself a white Golf GTI convertible- . . how yuppie!

• **More idiotic names for kids of celebs: Roy Dodds,** drummer with **Fairground Attraction,** lumbered his daughter with the name **Saffron Sunshine.**

"Well it *was* 1972" was all that he could lamely come up with.

• Rumours that **Rose Tatoo** were going back on the road has baffled everybody, including the band. "First time I knew of it was when I read it in a Sydney paper" says manager **Robbie Williams.** For all purposes, the band's broken up although a LP in the future might not be out of the question.

While various stars like **John Schumann** and **Angry Anderson** lash out at the lack of airplay for their Olympics benefit record "You're Not Alone", the disc has raised $43,000 for the athletes.

• Following the successes of **Belinda Carlisle** and **June Weidlin,** a third **ex-Go Go** member, **Charlotte Caffey,** is about to get back into the spotlight.

She's formed a new band, which is recording a LP produced by **Jimmy Iovine.**

• Next **Four Tops** LP features guest appearances by **Smokey Robinson** and **Aretha Franklin,** and songs provided by **Phil Collins, Huey Lewis, Narada Michael Walden** and **Albert Hammond.**

• **Terence Trent D'Arby** sacked his original British manager for a US hot-shot, just so the new guy could make him as big as **Michael Jackson.**

• Wanna know some titbits about **S-Express?** They were spotted buying a copy of their very own "Theme From S-Express'. Huh? Apparently they were hard at rehearsals for a live show and forgot how one bit of the song went. So what better way than to nip around the corner and buy one's own disc.

Incidentally, leader **Mark Moore** who's half Korean has a brother in the Korean Army.

• **The Divinyls' Chrissie Amphlett** popped over to London to hold discussions with the people behind the *Blood Brothers* rock opera, in which she'll star in later in the year.

In the revolving door of the Divinyl Management stakes, it looks as though Chrissie's taken over the management reins with **Andrew McManus** handling the business acounts. After their show at the Brisbane Expo, The Divinyls won't be seen on any Aussie stage until next year.

• **Icehouse's Bob Kretschmer** thrilled to be jamming with **Brian Eno** when the two met up recently.

• **Nick Heyward** threatening to make a comeback.

• Are Moscow rock fans ready for a **Hard Rock Cafe** in their city?

• After the much hyped *Monsters Of Rock* ex-mega shows lost promoters thousands of dollars, some of the bands have promised to reimburse them some of the money.

• The highlights of this year's Montreaux Jazz Festival (in its 22nd year, it boasted its highest attendance) Included performances by **Miles Davis, Herbie Hancock** and singer **Bobbie McFerrin.**

But one of the great showcases was the duet performance by **Carlos Santana** and **Wayne Shorter, ex-Weather Report.** Their electric set reached a high with the song "Europa" — and was so much fun for the two that when they got called back by a near-riotous crowd, they re-did the song.

Crowded House were one of the acts on the bill, as were **T'Pau, Tracy Chapman, 10,000 Maniacs, James Taylor, Kenny G, Wynton Marsalis, George Benson, Chuck Mangione, Irma Thomas, Papa John Creach, Chick Corea, Womack & Womack, Georgia Satellites etc.**

Incidentally, the Santana-Shorter set will probably be released as a live LP.

• **John Farnham's** *Age Of Reason* sold ¼ million in Oz in one week, making it the fastest selling Australian LP of all time.

Incidentally, wouldn't you like to be in the shoes of **Todd Hunter** and **Johanna Pigott?** But of course wrote the title track. Aside from the royalties from radio airplay, the track is also being used as backing for Farnham's new Coke ad, which means more bikkies for the songwriting pair.

• Fun and games just before a show in Melbourne by heavy rockers **Heavy Reputation.** Two of the road crew had nipped down to the pub and came back worse for wear . . . when they suddenly started brawling on the stage, kicking over the drum kit and a bass amp cabinet. All this just minutes before the band were to start the show! The two gents in question are no longer gainfully employed by the band.

• Is this the way to treat our international tourists? After the **Jerry Harrison** shows in Melbourne, **Casual Gods** bassist **Ernie Brooks** and some of the band went off clubbing . . and ended with Brooks requiring six stitches to his jaw after some genius thumped him.

• **U2** shooting some last minute additions to their new movie in **Steve Spielberg's** studios in LA.

• Where did former **Crocodiles/Vulgar Beatman Tony Backhouse** get the name for his new 25-member acapella gospel choir **The Cafe At The Gates Of Salvation?**

"It was the name of a 16th century Muslim coffee house in Istanbul. I came across the name in a book about coffee, which is my second biggest addiction next to gospel music."

• As part of their farewell shows, Sydney's **Love Gone Wrong** promise no reunion tours or live albums! It's more than a promise, they guarantee it! The band did its two final shows early last week, and **John F Kennedy** is winging off to the States. Just don't be in Dallas on November 22, Johnno . . .

• In The Heat Of The Day in Connecticut, a combination of leather gear and afternoon summer sun took its toll on **Iron Maiden.** At the end of their two hour show, bassist **Steve Harris** collapsed. He was revived to play two encores 20 minutes later, against doctors' orders.

Michael Hutchence and Debbie Gibson looking very cosy after a party.

Of the 138º heat, Harris muttered: "It was unbearable — like playing in an oven. It's the only time in my life I wanted to be a skinhead."

• **In The Heat Of The Day Pt 2:** it was Ibiza's hot sun which caused **Nico** to collapse after riding on her bicycle in the afternoon blaze. Her manager says that her heart just stopped in such conditions.

It looks as though Nico's last concert — in June in Berlin where she performed a new piece at the Planetarium as part of a cultural festival — was recorded and could well be released as a live LP.

• This year's **Reggae Sunsplash** — which would feture **Bunny Wailer** making his debut solo appearance — will not be held in the UK, as organisers are finding it impossible to find a venue.

• On the new **Big Audio Dynamite** LP, the track "2000 Shoes" is about former Filipino First Lady **Imelda Marcos** and her spending ways.

• **Ted Nugent** caused mayhem at London's Heathrow airport the other day. The US guitarist was on his way to Africa for a month's hunting with his two children **Sasha** and **Toby.** Theodore had a one-night stopover in London and threw customs into a turmoil by presenting them with a suitcase full of guns and live ammunition, his bow and arrow and 250 razor sharp arrows.

To keep the wildman guitarist quiet while the situation was sorted out, a senior customs official was sent out to collect a pint of gold top milk from Ted's waiting escort to satisfy his dairy fetish and maintain calm.

Whilst in Africa, Nugent intends to shoot enough zebra to make car seat covers for his Corvette, a leopard and anything foolish enough to come into his range.

• Melbourne's **Clowns Smiling Backwards** lost their drummer, so got in **Robert.** But rather than let things lie, they decide to have a shuffle around, moving **Tony** to bass and leaving **Bo** to trip over the guitar. **Dave** remains playing the kitchen sink (using distortion, echo etc). The band intends to be back on the circuit sooner than you think . . .or come to think of it, sooner than *they* think.

• Queensland band **The Outlaws** are shooting a video at Sydney's Golden Sheaf Hotel in Double Bay this Wednesday (August 17) and needs people at 8.30pm to come down and "star" in the said vid.

• Melbourne's **Scarlet** have just recorded a debut single to be issued through an independent label (probably their own) later in the year.

• **Margaret Ulrich,** former singer with defunct Kiwi outfit **Peking Man** and who's played the Oz circuit as backup singer in the **Dave Dobbyn Band,** has just scored a deal with CBS. Her debut LP, produced by **Robin Smith,** is due out early next year.

• Is the very much married **Peter Gabriel** these days "stepping out" with actress **Rosanne Arquette?** Tsk, tsk. What happened to **Kate Bush** anyway . . .

• **Bob Dylan's** band got into a fracas in a hotel bar with a thrash band called **Violence.** Apparently the latter espied the Dylan troops guzzling away and excitedly went over to tell them how much they liked their playing. The Dylan camp, though, said they'd heard their songs about child molestation and devil worship didn't like them or the band or their smelly leather jackets, and told them to shove off. Punches were traded, and hotel bouncers moved in.

But no, The Voice Of The Generation himself wasn't hurt, for as the fur started to fly, he nipped off to the sidelines to hold the jackets.

SCORNFLAKES
A SERIAL
№12 POETRY
-YABOTICS-
NO NO GUYS, YOU'RE NOT CAPTURING THE FEELING IM AFTER IN THIS BIT IT NEEDS TO BE A LITTLE MORE..... MORE..... GREEN—
GREEN!
GREEN?
WHATS THAT?
THE TRUE ESSENCE OF THE LYRIC
LISTEN....
BELLIGERENT BRING THE ANVIL KING..... MY WINDSCREEN NEEDS A WASH ONE FLAT TYRE THE EARTHS ON FIRE THE JESTER'S JUST BEEN SQUASHED SEE...?
NO! WHAT DOES THAT ALL MEAN?
OH COME ON I SHOULD THINK IT WERE OBVIOUS.
IT MEANS..... WELL, ITS ABOUT.... UHMM....THE....AHH.. OH REALLY!
I KNOW ONE THING THOUGH
ITS...ITS....GREEEN.....

Contents

FRONT COVER SHOTS: Marty Williams

6/7 THE JUKE/YAMAHA ROCK '88 OZ GRAND FINAL
a pictorial round up of a great night, plus an interview with the winners, Janz

9 ROBERT PALMER
don't call me sexist, says the man with the sexist videos

11 PAUL KELLY
is it possible to take an Australian sound to the international arena?

12 SELF DEFENCE FOR WOMEN
with the rape statistics rising all the time, we look at different ways you can protect yourself

13 DEF LEPPARD
will a US No. 1 change anything?

THE SPLIFFS
add a bit of snap and crackle to their pop

14 "DEADLY PURSUIT"
an interview with Sidney Poitier

GODFATHERS
paint pictures of the English skyline

15 RUN DMC
one of the world's most exciting bands has its share of trouble

16/17 HOTHOUSE FLOWERS
Australian exclusive: we hitch a ride with Ireland's latest hot stars as they undertake to win the Europeans over

24 DEVO
where did the original Weirdo Spuds disappear to for four years?

19 ALBUMS
Brian Wilson, Joan Armatrading, Matt Bianco, Damien Lovelock, etc.

SINGLES
Prince, Trilobites, Dweezil Zappa, etc.

21 VIDEOS
Star Trek — The Next Generation
Moving Target

FILM
Elton John pulls out of his next role

ROCKWORDS

22/23 CHARTS
OUT THIS WEEK

25 LIVE ONSTAGE
Hellmenn, The Mothers, Nick Cave & The Bad Seeds, The Triffids go country in Bottomless Schooners Of Old

26/27 GIG GUIDE
OZ CONCERT TOURS
INTERNATIONAL TOURS

28 BANDWAGON
Ensoniq EPS performance sampler

Steve Earle prepares showdown

Steve Earle is preparing for a showdown with Dallas police, who have charged him with assaulting an off-duty officer.

The country star, whose latest single 'I Ain't Never Satisfied' has just been released, risks imprisonment by fighting the charge, but is keen to throw a spotlight on the high level of police brutality in the city.

"If this had happened to anyone else they wouldn't have stood a chance fighting it," Earle told *Juke.*

"The prisons of Texas are probably full of poor blacks and Hispanics who have been the victims of violence by the Dallas police, and have had no means to defend themselves.

"When I was first charged the police tried to do a deal with me, saying if I pleaded guilty they would make sure I had a reduced sentence. When they found out I was some kind of celebrity it shook them up a bit."

The charges stem from an incident in a Dallas nightclub on New Year's Eve when Earle was allegedly attacked from behind by Lonnie Allen, an off-duty policeman moonlighting as a bouncer at the club.

Earle was rendered unconscious and woke up in a cell to find himself charged with assault.

The case was due to be heard last week, but has been put back to September 9 so that Earle and his solicitors can prepare more medical evidence.

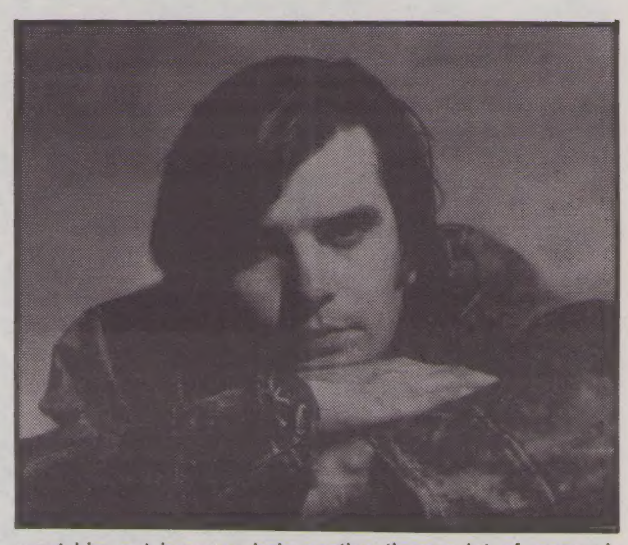
Earle is planning to tour Australia and Europe late in the year to promote his forthcoming album *Copperhead Road,* and is confident that he will win his case and be able to fulfil his commitments.

"I suppose I am taking a risk in fighting the charges. Even if I'm not jailed I could have a probation order against me which would stop me from leaving America.

"But I feel it's important to expose the way the Dallas police work. My trial will get a lot of publicity and hopefully will help other people in the future.

Dallas and Philadelphia police departments have the worst records in the country for assaults against members of the public, and the cop involved in my case has been in trouble numerous times.

"He has become a liability to the police department and they want him out because he's costing them a lot of money in compensation cases. They want to get rid of him quietly with no fuss, but a well-publicised trial like mine will bring everything into the open."



Earle said his defence stems on the claim that Allen used a night-stick on him. The weapon, like a large truncheon, is illegal in the States.

"This guy held the nightstick up against my throat so that I couldn't breathe. I passed out and fell on top of him and that's what he claims is the assault.

"The police are claiming there was no night-stick involved, but I'm working on that. There were other people in the club who saw what happened so I think my defence is pretty good."

At worst, Earle faces ten years in jail. If the charge is reduced to resisting arrest, the latest plea bargain put forward by the police, he could be heavily fined and put on probation.

"I did not resist arrest, I passed out. I didn't know what happened. I want a full acquittal to clear my name and to try and stop his happening to others in the future."

Rare Hendrix tapes found

Fifteen unreleased tracks recorded by Jimi Hendrix during sessions for his first two albums have been unearthed by his manager Chas Chandler.

The tapes are the most significant "find" of Hendrix material since his death in September 1970.

They weren't rejected because they weren't good enough, they just didn't fit the mood Jimi was looking for on the *Are You Experienced* and *Axis Bold As Love* albums," Chas Chandler said this week.

The unissued songs were found in three boxes of tapes that had lain in storage for the past 18 years. Earlier this year the storage company closed down and asked Chas to remove them.

"I'd always known they were there," he said."But after Jimi died and the circus came to town I wanted nothing to do with the kind of garbage that was being put out, so I just ignored them."

The boxes contained some 60 songs including the original multi-tracks of many of his early classics which were mixed down to two-track so that overdubs could be added. Those tapes can now be re-mixed to dramatically improve the in-sound quality.

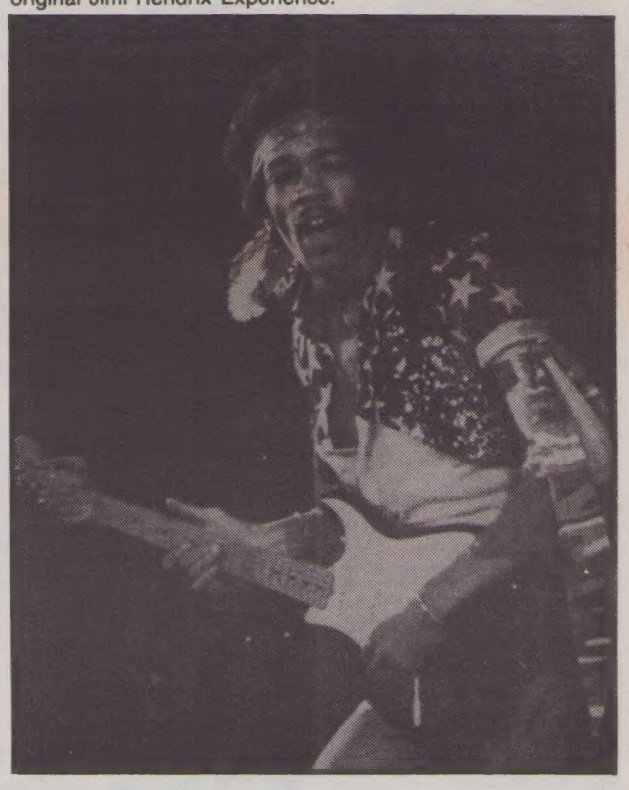
"I'm still sorting the stuff out so I'm not exactly sure what's there," said Chas."But there's 15 or 16 songs that never got released. There's loads of demos jamming around with ideas. And I haven't even started looking at the alternate versions yet."

Chas, who moved back to Newcastle a year or so ago, hasn't decided how and when the new material will be released. But he's unlikely to be short of offers.

"I just started working on them when I came across a new band called One Hand One Heart who are so good I want to get involved again. I'll get them started and then I'll get back to the tapes."

Chas bought Hendrix to Britain at the end of 1966 after discovering him in New York and Jimi immediately took the London rock scene by storm, leaving even home-grown heroes like Pete Townshend and Eric Clapton in awe. His first two albums, both released in 1967, redefined the scope of rock music.

Chas stopped managing Hendrix in 1969,midway through the recording of *Electric Ladyland* and in the midst of various other upheavals that also resulted in the break-up of the original Jimi Hendrix Experience.



Peppers announce replacement

The gaping hole in The Red Hot Chili Peppers' guitar department has been filled by multi-instrumentalist/songwriter/producer Dewayne 'Blackbird' McKnight, one of the youngbloods from George Clinton's Funk Mob.

Although Blackbird is only about a year older than the Peppers, he joined P-Funk almost a decade ago and has writers credits on Funkadelic's *Uncle Jam* and *Electric Spanking* LPs and Parliament's *Gloryhallastoopid.*

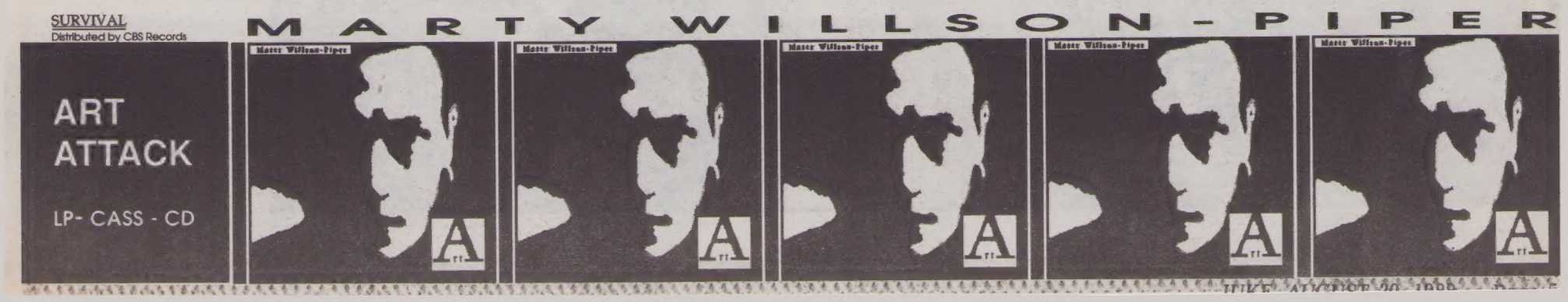
Outside the main Clinton projects, Blackbird played in the P-Funk Jazz Quintet and was the leader of The Electric War Babies, a young funk-rock satellite of the Mothership. He made his name in the LA session world playing with Herbie Hancock and Miles Davis.

Blackbird has writers credits on both the forthcoming Funkadelic and George Clinton singles but, despite his prolific activity is apparently severing his P-Funk ties to become a full time Pepper. He first met The Peppers during the recording of their second LP (produced by Clinton), and was confirmed as Hillel Slovak's replacement before any auditions had taken place. He had already played with the band during Hillel's illness last year, and Peppers bassist Flea had occasionally jammed with The Electric War Babies around LA.

The Chili Peppers' record sales have never quite matched their awesome live reputation and Hillel more than anyone else seemed anxious for the band to move onwards. Ironically his accidental death may have paved the band's way to the next phase, with Blackbird bringing in a commercial feel and extra funk credibility.

"Blackbird writes and plays melodically," Peppers manager Lindy Goetz said "which is just what they needed. And he's injected new energy into the band. None of them have written a song for 18 months, but in the first four days of rehearsal they've just finished five new tracks."

It seems that the Red Hot Chili Peppers have turned tragedy into triumph. In October we can expect a genuinely new album from them.



THEY ONLY COME OUT AT NIGHT!

Highlights of the Oz Juke/Yamaha Rock '88 Grand final

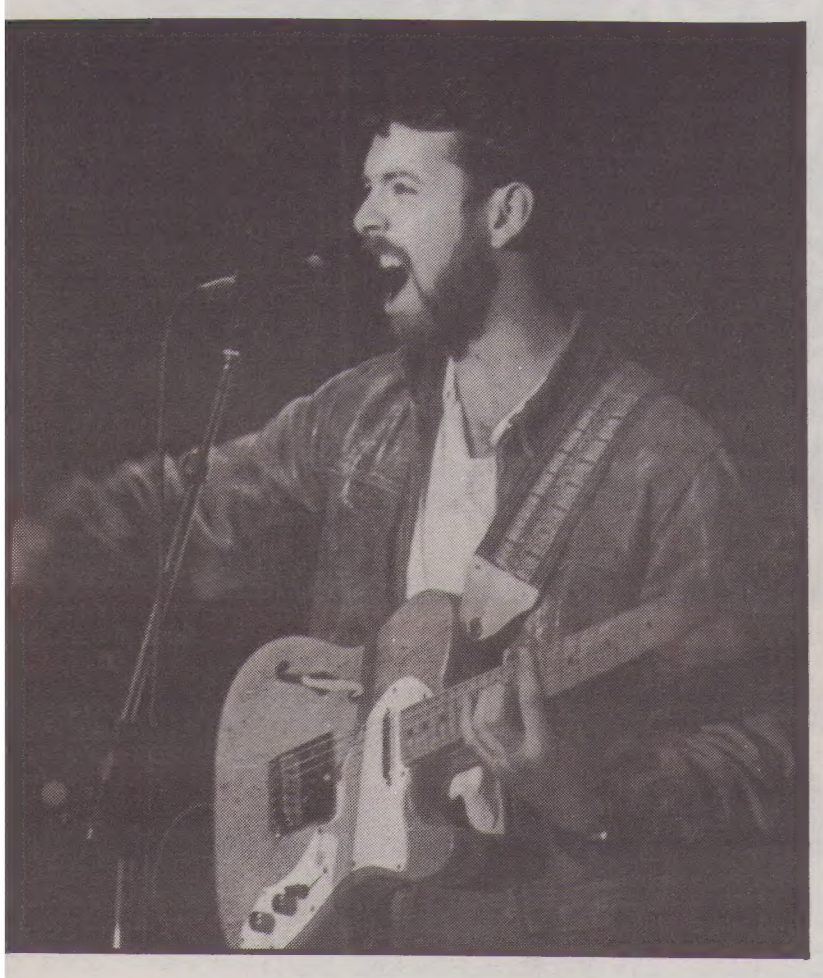
All smiles for the camera: Michael Gudinski, Jimmy Barnes, David Baker (head honcho at Yamaha) and MTV's Richard Wilkins (GN).

Barnesy accosted by Andrew Daddo of "The Factory" (MW)

Juke's Byron Smith exchanging hair tips with Bob and Iva of Icehouse (GN).

PIX: Marty Williams & Greg Noakes

Man Friday got a great reaction from the capacity crowd at Billboard (MW).



Blue 31 put in a commendable performance (MW).

MTV's Allison Drower interviews Ross The Boss (GN).

Compere Daryl Somers looks in horror at Juke editor Christie Eliezer's shark's tooth ear-ring as C.E. announces Man Friday as winners of the Juke Special Commendation award (MW).

AND THE WINNERS . . . JANZ!

"There are three athiests in this band — but that night, just minutes before they announced the winners, every single one of us was praying!

"We're all pretty confident people but I don't think I've ever been so nervous in my life! We were literally holding on to each other for support."

Life's become hectic for David Janz and the band that bears his name — keyboards player Robert Parde, bassist Phil Martin and guitarist David Carr — since Daryl Somers tossed their name out at the most important moment of the Juke/Yamaha Rock '88 in Melbourne.

They've had to shoot segments for *Hey Hey It's Saturday* and *The Factory*, are scouting for a drummer, and busy packing for their trip to Hong Kong . . . and Tokyo, hopefully.

"The win came at the right time, I think" says David. "We'd been playing around Melbourne for two years and getting a good reaction from other musicians. But record companies are going through a period where they're very cautious about unknown bands, and it was getting very frustrating.

"When we formed, we did our homework, we covered all the grounds. But the record company obstacle was the only problem, so we figured winning the competition would open doors for us."

David Janz speaks animatedly. A good looking lad who takes his role as a frontman for a band very seriously, he was born in Bangalore, in India.

When he was six months old, the family moved to England, where David grew up digging The Beatles and Motown music. The band shows a great deal of influence from Prince and Michael Jackson.

"When the band formed, we looked for guys who were hungry, who had a good attitude, and who didn't mind working hard. We drive ourselves, our manager drives us even harder!

"In the last few days since the competition, we know we can do it, so we've become more obsessed. We're not thinking in terms of trying to win in Hong Kong and Tokyo, we're determined to do it, for Australia."

The "lads": Michael Gudinski, MTV's Richard Wilkins, Glenn Wheatley and David Hirschfelder of the John Farnham Band (MW).

W.R.C. COPYRIGHT

CONGRATULATES
ONE OF OUR REGISTERED MEMBERS

JANZ

WINNER OF THE AUSTRALIAN FINAL OF YAMAHA ROCK '88
"WISHING YOU WORLDWIDE SUCCESS"

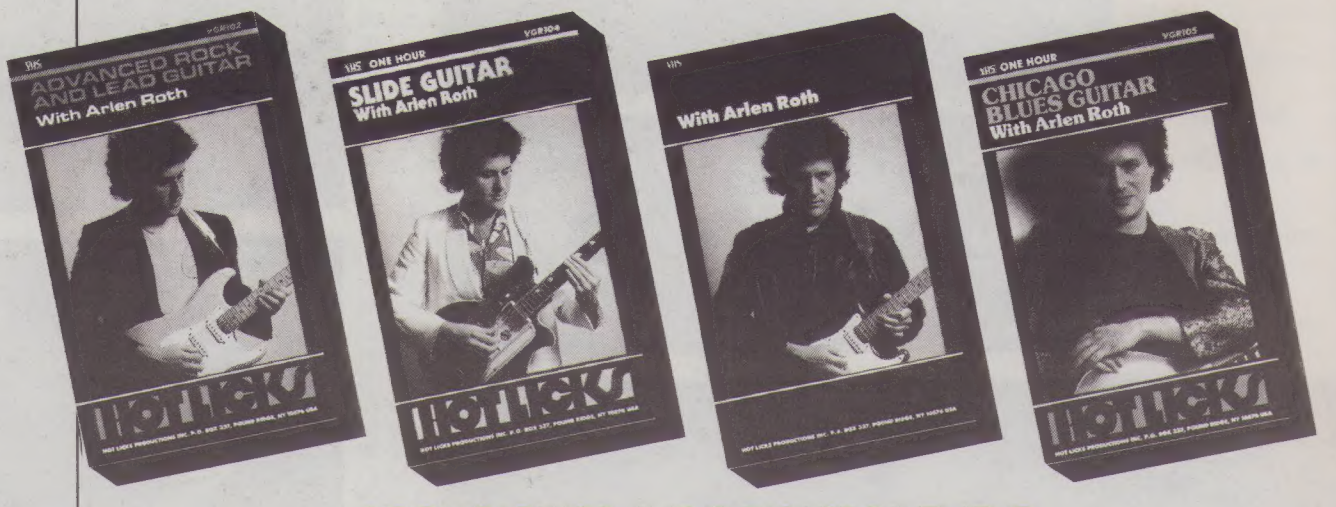
OFFICES IN THE UNITED STATES OF AMERICA,
EUROPE, ASIA AND THROUGHOUT AUSTRALIA

HEAD OFFICE: 373 SYDNEY RD,
BRUNSWICK 3056, MELB VIC AUSTRALIA
TEL: (03) 387 8777 TOLL FREE: 008 33 3099

ARLEN ROTH WORKSHOP

"IT SEEMS THERE ARE PLENTY OF FINE GUITAR PLAYERS AND PLENTY OF TEACHERS BUT FEW WHO CAN DO BOTH AS WELL AS ARLEN!"

TOM WHEELER, Guitar Player Magazine



BOOK EARLY TO AVOID DISAPPOINTMENT
TICKETS $5.00
Advance Tickets available from:

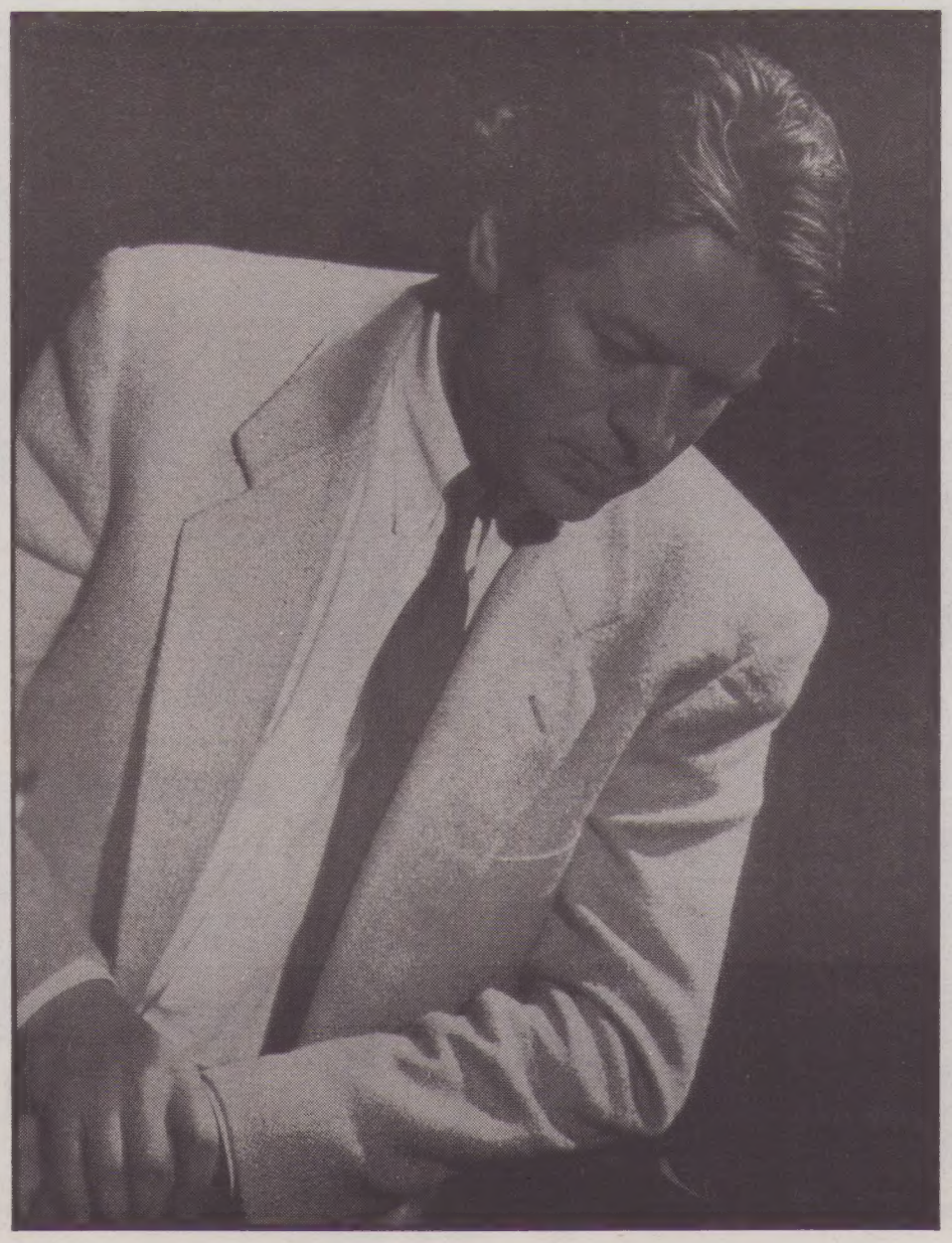
SYDNEY
GUITAR FACTORY
City: 264 1550 · Hurstville: 57 2847
Gladesville: 817 2173 · Mt. Druitt: 625 6839
Parramatta: 635 5552 · Richmond: (045) 783 299
Wollongong: (042) 263 612
Campbelltown: (046) 266 876
Bridge Hotel, 135 Victoria Road, Rozelle
Tuesday, 16th August - 8pm.

BRISBANE
Toombul Music
Shop 13, Toombul Shoppingtown, 4017.
Tel: 266 2533.
Centre Stage, Toombul Shoppingtown,
(Post Office Entrance)
Wednesday, 17th August - 7pm.

NOVA RICH

"Don't call me sexist," snarls ROBERT PALMER. "Or a playboy . . . or too serious . . . or too frivolous." JILLIAN HUGHES meets the most misunderstood man in chic-pop.

"If I'm sexist, then I'm totally ignorant of the fact."



"I keep my looks by making love."

Like Bryan Ferry, Robert Palmer looks like he's stepped out of *Vogue* or *Squire*. He is of course always impeccably dressed, hair never out of place, the air of a man of the world.

He sighs that people know him better for his suits than his music.

People also know him better for his videos, full of unsmiling chic ladies dressed like storeroom mannikins.

"I'm always attacked for being sexist in those videos" he grumbles, lighting up another Dunhills. "I've got no idea what these people talk about. To me, sexism is *Playboy* or *Penthouse*, and I'm not like that.

"People react to something emotionally, so they call it sexist? Are these people just being insecure about their sexuality?

"To me, those videos are full of camp humour, they're totally tongue in cheek. Can't people see it's so obviously humorous? I find this talk confusing, because if I am sexist, then I'm totally ignorant of the fact."

Does he get angered by such accusations?

"No, I don't take it seriously. How can I? I'm not interested in 'isms', only in individuals."

Palmer is a unique rock act, in the sense that millions of people buy his records, yet he remains a non-personality cult. He's been making music long before Bros and Tiffany were born, yet very little is known about him Palmer himself is fiercely private and gives forth very little in interviews.

We know he's got a couple of kids and a wife, but little is known of them. He grew up in dull old Yorkshire; and despite his cosmopolitan tastes, still has a very strong Yorkshire accent. He first came to attention as singer for a tough blues rock band called Vinegar Joe which broke up in the mid-70s. Since then he's lived out of Britain, first in New York and then the tropical splendour of the Bahamas.

It was an idyllic island life which Palmer thought best for his kids. But the cocaine trade left the Bahamas with the third highest crime rate in the world.

One morning, the Palmer household woke up to find a gun battle between armed police and drug dealers in their street, and the singer decided it was time to move.

After 12 years it was goodbye to island life, and to the snow capped mountains of Switzerland.

He's an avid art collector and as a former graphic artist says that his penchant for album covers with semi-nude girls is not so much sexism or soft porn but a tribute to modern day artists.

He insists he's still bewildered by the "playboy" tag that he's been lumbered with.

"I certainly don't do anything to project it, I assure you. Such tags used to annoy me immensely and I'd tell journalists 'but I'd rather be a priest!' But these days, I suppose I'd rather be known wrongly as a playboy than wrongly as a drug addict, which a lot of people in rock seem to be lumped with."

He also wants to get into film producing. He got turned on to it when he was writing the soundtrack for *Sweet Lies* and says that his first project will be a romantic comedy along the lines of *High Society*.

When you listen to a Robert Palmer track, are you aware that its creator wants to get across two main elements — humour in romance, and a tenderness in relationships which he says seems to have no place in this day and age?

The problem with pop music these days, he complains, is that it has no great ambitions to be quality music.

"There are always these throw-away stars who last for a year or so and are never heard from again. I'd like to see a lot more of the musical cream rising to the top and staying there. There used to be a time when rock musicians wanted to create a music that had real value and meant to last. Today it's designed to last for a few months and then not be remembered."

A lot of the blame for this, he says, belongs with the amount of rock TV around.

"TV by its very nature needs to keep throwing up new faces all the time. So they go and find some kids practising in the garage, and before you know it, they've hit the big time. They don't get the time to learn their music, they're in showbiz. Of course, these people don't last, so they become more disposable faces."

He says he watches rock TV — but always with the sound turned down.

From the very beginning, Palmer refused to put music into categories — just good and bad.

Growing up in Britain in the '50s, he found British music of the time like The Shadows and Cliff Richard so shallow and corny that he turned to black American music, finding James Brown and Marvin Gaye more physical and more real.

Even today, he keeps mixing it up on his albums. He refuses to paint himself into a corner.

He uses Billy Idol's guitar, Marvin Gaye's bassist and Chaka Khan's backup singers. He's probably the only major talent to be open-minded enough to cover a Gary Numan song, and has Prince and Climie Fisher begging him to record their songs.

He teamed up with two Duran Duran members on a one-off project called Power Station which was a re-make of Marc Bolan's "Get It On" to his trademark sound. But Duran's marketing people got into the act, and suddenly what had been a fun thing became a business venture. There was talk about doing an album and going on tour. People had seen the bucks they could make and got greedy. Robert turned away from it: the others brought in an old has-been called Michael Des Barres and squeezed whatever blood they could out of the stone.

On his new album *Heavy Nova*, Palmer stretches this fusion to greater limits.

It's a mixture of heavy metal riffs, salsa shuffles, cajun, African, Cole Porter-type ballads, anything that'll make it stand out from the TV pop-pap audiences are subjected to.

"It's not music that tries to easily please the public and sell. I'm trying to make a kind of music that communicates. Everything about my music goes back to the live show — I don't have smoke bombs or wear stage costumes or get into heavy duty theatrics. It's a simple straightforward show which sells itself through songs which communicate to people.

"A lot of people might accuse the music of being cold and uncommunicative, but to me, that's the opposite to what I'm aiming for. I don't want to be avant-garde or hip or anything like that — I want to make a music that is high quality and yet understood by people."

Does he feel stimulated or threatened by younger musicians?

"Oh, not threatened, because I've got a fairly wide knowledge of music from the past and current music, and not a lot of it is remembered or stood the test of time. So, really, I'm a very insular performer in that I'm only interested in making music that will stand the test of time, not whether someone else will do better in the charts than me.

"I find it more satisfying to look back at my albums and honestly say 'well, there are not many tracks I've recorded which are embarrassing' than say 'oh, all my records have gone to No. 1'.

"I need to keep making music that's different for me. See, I'm not a natural, which means I have to learn a new style, and that learning process is stimulating for me."

Does he see the fact that he's pretty faceless as some kind of problem?

"People know my music but they don't know me, to an extent. For what I want to do, which is to try different styles, that is perfect for me. People relate then to the music, you see, not the man or the image of whatever. All my albums have been different, yet they sell reasonably well, so there's the element — there's no continuity in my work yet people are obviously interested in what this person called Robert Palmer is doing.

"Very very often, when I'm up onstage, I can look at the audience, and they've clearly come along to hear me sing my latest hit. Then I'll do something from two years before, or from five albums before, and they're digging their friends in the ribs saying 'hey, I didn't know he did this too'. Which is fine by me.

"I have the utmost respect for an audience, I've been on the road since I was 16, and there's no way I could trust the media more than I could trust an audience. I'm lucky because I've got a following that's as open-minded as me, they'll take any style from me, because they're as eager as I am to see how versatile my voice can be, with various styles."

So why didn't he go on the road with Power Station?

"I enjoyed working with them, they came from a totally different direction, they sparked off a lot of ideas in me. I thought I'd much prefer taking those ideas into the studios and working on them, rather than going on the road and getting tired."

Why did you leave Island Records after 14 years?

"The boss of the label (Chris Blackwell) had become more interested in making films. I decided I'd rather be with a label that was more interested in making music. Besides, I don't think matters which record company your record comes out through. It doesn't worry the public, it only seems to worry journalists."

Only because it could be part of a fresh approach to music.

"Hmmm, well, I was 20 when I signed with Island. My career changes with each record."

Why have you never made a political statement in your music?

"Any political or religious statements through music is offensive to me. Besides, they're private things, and I don't see the point in discussing them in public, either through my records or in interviews."

Do you listen to a lot of hip-hop?

"Absolutely, I'm listening to music all the time. Everything from Run DMC to Jesus & Mary Chain to Aztec Camera to . . . well, whoever. A lot of it is a blur because a lot of the music that's being made today is not worth listening to, but if I do like a track, I go and buy it."

Do you find people funny?

"More crazy than funny, especially when they're in love."

What do you attribute to keeping your looks?

"Lots of sex."

BLACK EYE RECORDS PROUDLY PRESENT

Lubricated Goat

Paddock of Love

THEIR LONG-AWAITED SECOND ALBUM - OUT NOW!!
ALSO AVAILABLE - 'LUBRICATED GOAT PLAYS THE DEVIL'S MUSIC' - TWO WAYS TO LUBRICATE YOUR GOAT - DISTRIBUTED BY RED EYE (02) 326 2021

EXCITING — NEW — VENUE

FRI, 19th — SWEET CHEETAH
BAD REPUTATION
DIRTY RATS

SAT, 20th — TIDAL LIGHT
HEAD RUSH
FATAL SHOCK

Cnr Moreland & Sydney Rds
BRUNSWICK Lic. Till 7 am

JANZ

This year's winner of the final of
Juke/Yamaha Rock 88
would like to thank the following:

★ DAVID BAKER — YAMAHA (for making it possible)
★ DARYL SOMERS (for the chance)
★ JOHN HOOD — 3XY (for the support)
★ RALPH CARR MANAGEMENT (keeping the faith)
★ FAMILY AND FRIENDS (for "being there")

ALSO — Special thanks to David Jays, Chris Hanlon, Premier Artists, 3XY, EON FM, Fox FM, Chris & Paul (Platinum), Bruno, Joe, Lawrie, Christie Eliezer, Juke, Billboard, George (Zanies), The other 450 bands, Hey Hey It's Saturday, The Factory, Wayne (Corner Hotel), Joe (The Venue), and God for answering our prayers.

SONG SUNG BLUE

Paul Kelly ponders cracking the international scene with an Australian aura

By Scott Howlett

Accolades such as one of the best songwriters in the world do not sit easily with Paul Kelly. He embarrasses easily.

"It doesn't mean anything," he says in his self-abasing style. "You're only as good as your last song. It doesn't mean nothing. If you're not writing, you're dead."

Kelly will go on to admit that on his good days he considers himself "OK", but then belies the confidence by arguing there are a lot of things we never hear which are far from impressive. He didn't actually say 'far from impressive' but let's keep it clean.

Clearly then it is not over-confidence which has seen Kelly's rise from selective crowd support *(i.e. bugger all people turning up)* in his days as the leader of The Dots in Melbourne, to one of this country's most respected players and writers.

It's part luck, part talent and part timing. It might also be that Paul Kelly is one of several Australian artists and acts to have sold Australia to Australia by incorporating an Australian sound and image into the promotional pouch. Over the last several years, we have been hearing about the so-called Australian sound, Midnight Oil pushes it, so too do Weddings Parties Anything and John Schumann and it is as much a pushing of a sound as a heritage and history. It is reflected in melodies and lyrics, in dress and in style, but Paul Kelly wants no part of the pigeon-holeing.

"The only way to be international is to be local," says the now Sydney-resident. "I mean, we're definitely an Australian band and I'm definitely an Australian songwriter, but it's more innate than that. I'm not consciously Australian, I just am. I was born here and live here."

With some people the suggestion that they are pushing an *Australian* sound, per say, sits very well. They're proud of it. Ostralia and all that. Others prefer not to be so limited and utter that the world is their stage and they a potential player on it.

Kelly says: "Well, I'm saying that the world is our stage too, but I think, as I said, that the only true way to be international is to be local. And I didn't say that, it was William Carlos Williams *(a late 19th century born US poet who, among his beliefs, expressed the idea of the city in its complexity also represented man in his complexity — Ed).*

"Funnily enough," Kelly adds, "I don't think we have an Australian sound anyway. Most of our influences are American. Obviously a lot of people say we're Australian because a lot of songs are set specifically in that area. That's why people talk about an *Australian sound.* I don't know that we've got an Australian sound but we're definitely an Australian band."

One of the reasons the phrase *The Australian Sound* has gained in popularity over the last few years, is because the rest of the world is now starting to realise that Australia is not in fact a billabong, a few animals and a lot more inebriated colonials, but is a part of the western world, a very beautiful part at that. In addition, the entertainment section of the globe is starting to discover that Australia has a lot to offer in terms of performing artists and art and culture in general. Australia now has a certain amount of hipness associated with it and that of course seeps through to representatives of that country, especially those with a high public profile and an aura of stardom about them (which, incidentally, Kelly has little or none of).

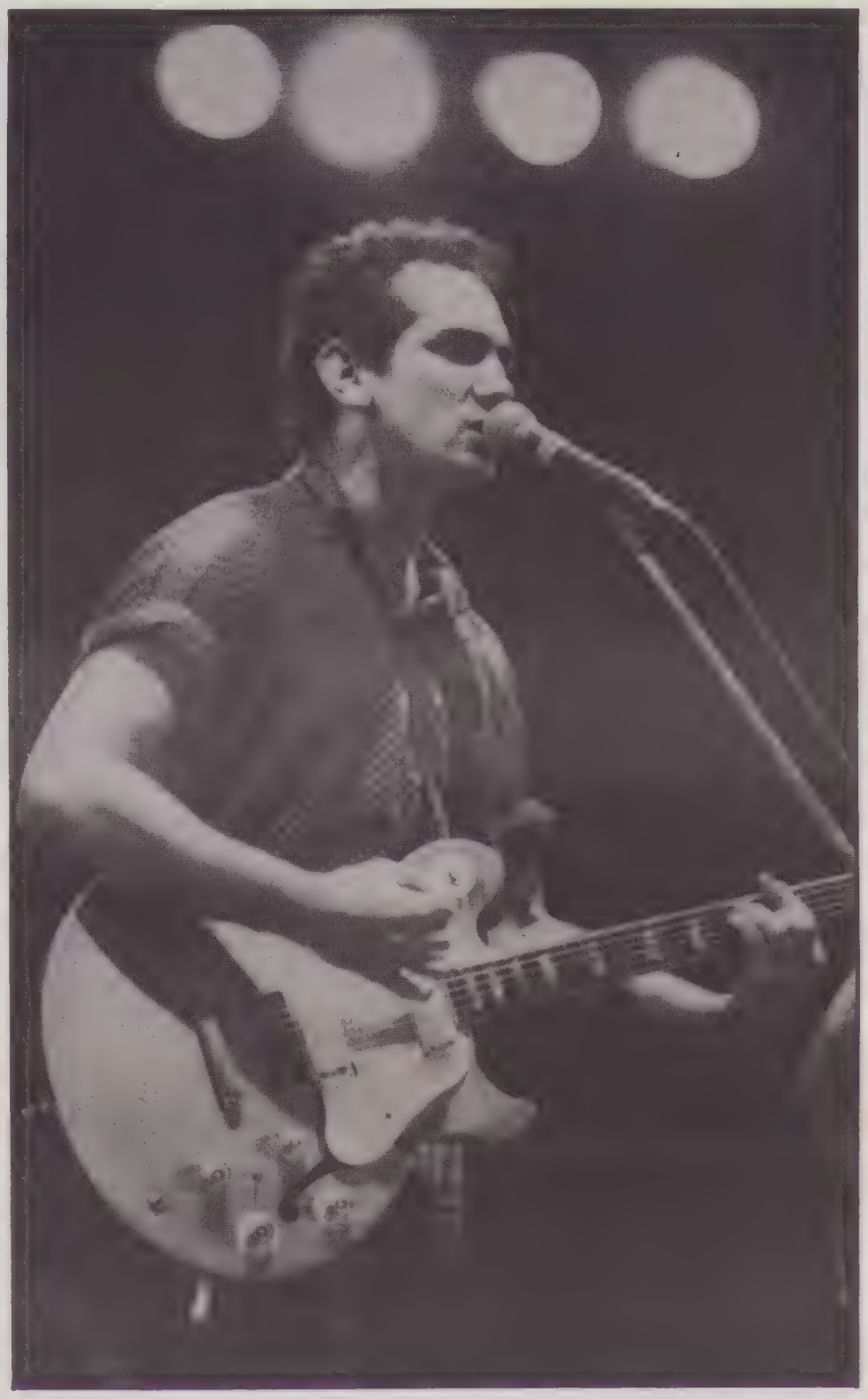
Australia is hip throughout the world and it could be suggested that some of its players have ridden on the back of that hipness. better than a sheep's back we'd have to suppose.

Kelly agrees that it is possible — to ride on the hipness, that is, not the woolly back.

"I noticed the last time we were over there *(in the US late last year — Ed)* that there was a much bigger awareness of Australian bands. It wasn't just one or two massively popular ones, it was an awareness of a whole wave of Australian bands. But again, the one thing that struck was that it was not an Australian Sound because all the bands in the US are totally different to each other and the way they sound.

"You've got Midnight Oil — it's the strangest thing in the world to hear Peter Garrett sing The Dead Heart on MTV — and you've got Big Pig, Icehouse, Divinyls, The Church, INXS and many others.

"But I certainly wouldn't lump them in together as being part of one big sound. They sound quite different from each other. That's probably the most encouraging thing. That there is not one sort of sound which is going to bethe flavour of the month. I think the awareness of Australian bands is a bit more solid now and not as faddish as it was."



"I don't talk, so I sing" (pic by Tony Mott)

"Most of my family are teachers and the idea of standing up in front of a classroom for me is terrifying"

Cameras ahoy! a celebrated busker indeed! (pic by Marty Williams)

THE LEVELS OF MY SUCCESS

Chris Massuak, the lead guitarist with Sydney-based Screaming Tribesmen recently spoke about the prestige of *significant failure.*

He was talking about the rock and roll rung, so to speak, the various rungs playing to the aforementioned selective crowds, the big venues and auditoriums playing before thousands and many levels in between. This is where words such as cult act, inner-city band and art group arose.

Paul Kelly, in his late teens, began writing short stories and performing music in Adelaide, either solo or with various incarnations. In 1977, he moved to Melbourne and joined the inner-city rock'n'roll scene, another categorisation invented by laziness and the limited imagination of those people who can't get the mind working hard enough to distinguish between groups and which type of sound they are trying to propagate. After all, it is far easier to say a particular band is part of a particular scene rather than trying to explain a band's intrinsic differences which thus make it unique.

By early 1979, Kelly, after some success in The High Rise Bombers, formed The Dots, was signed to Mushroom Records and released an EP. Later, Paul Kelly & The Dots released two excellent albums, *Talk* in 1981, and *Manila* in September 1982, before Kelly moved to Sydney and based himself there in 1984. Later in that year Kelly, partnered by Steve Connolly, recorded 11 songs at a 16-track studio which eventually surfaced in early 1985 as *Post.* This album did little on the mainstream charts but was voted Australian Album Of The Year by certain music journalists. Here's the equation you have to figure — why doesn't critical acclamation transfer to actual commercial sales? This was the position Kelly was in — huge with the alleged musical know-it-alls, not so huge with those who listened to the radio and didn't bother attempting to reason the man's worth as a musician of lyricist.

Ah, radio. The key.

"I don't think I can speak generally for our band and apply it to other bands as well," Kelly says when asked why he transcended critical acclaim to public acceptance. "I was always writing rairly melodic songs when I first started but it's radio play. If you get radio airplay you do reach a wider audience.

"There was no marketing strategy or anything like that which was devised to get me to the next level," Kelly adds. "On the other hand, I could see it coming. When we did *Post,* that was a record I wanted to make which I knew wouldn't get much commercial airplay. I know the songs, if I had done them another way, could have been quite commercial, but I didn't want to do that at that stage.

Then we started playing live shows and started getting larger crowds and so I had a pretty fair idea that when we started recording *Gossip* we were going to reach a much wider audience. I was fairly confident at that stage that we were going to get radio airplay, but over the last two years radio has tightened up so maybe we just got in in time. It might be much harder now."

Yep.

SING. THEN YOU DON'T HAVE TO TALK

Such as the stutterer who can sing far better than he or she can speak, Paul Kelly prefers to sing because he is "not very good at talking".

Bernard Sumner of New Order, puts it another way. He said in June: "the point is you can write lyrics about the biggest things — the things that maybe you can't perhaps speak to people about — because it's too embarrassing to actually speak about."

Paul Kelly says: "I don't think that's all songwriters do," he mentions in answer to Sumner's observation, "but certainly it's something that happens sometimes. I mean, a lot of people say to me: "Why aren't you any good at interviews or talking. I mean, as I said before, one of the reasons I'm a singer is because I'm no good at talking, so I would agree with what he's (Sumner's) saying.

"I'm not very fluent as a talker and the idea of actually making a speech in front of someone is frightening," Kelly adds. "Most of my family are teachers and the idea of standing up in front of a classroom for me is terrifying. I feel singing is easier to do than talk. I think stand up comedy would be the hardest thing to do."

Do you get nervous when you're up in front of a big crowd?

"Yes."

How do you get over it?

"I sing."

THE STREETWISE GUIDE TO WOMEN'S SELF DEFENCE

By Michael Morris

Australians might consider ourselves a pretty civilised society — yet we can't explain the alarming increase in rape and sexual violence during recent years. The largest, in fact, of "western" countries.

During a ten year period, rape jumped up by a massive 160%, according to international figures released three years ago by the US Federal Commission on Pornography.

The victims range in age from six months to 91 years, only 26% of rape are reported to police (according to the Statistics Bureau) and blue films are blamed for why rapes are becoming more brutal.

In a lot of Australian inner city areas, it is considered "unnatural" for a woman to walk out in the streets after dark. Surveys in such areas show that over one-third of women there feel unsafe in their homes and 70% worry about rape. Police and academics might argue that official statistics indicate that young men are most in danger of violent crime — but they do not add that such statistics are flawed because

(a) women are usually too embarrassed/traumatised to report the crime (Rape Crisis organisations through the country complain that the police are generally not trained enough or sympathetic enough).

(b) they are puffed up by instances of adolescent street fights which even men involved don't see as significant.

An English study called the *Islington Crime Survey,* (Gower Books, 1986) found that:

• more women are attacked than men — they not only suffer sexual assault and domestic violence, which men rarely do, but are also likely to be mugged.

• women under 24 years of age are the most vulnerable. A person in that age group is 18 times most likely to be sexually assaulted than a women over 45.

• the most dangerous age is the mid-twenties — a bit earlier for white women, a bit later for black women.

• the problem of sexual *harassment* is pervading, too, of course. This undertow of incivility emphasises how a woman's fear of crime is different to that of a man's. It's something very difficult for a man to understand. A man *would* understand if, every time he left his front door, he had to put up with loud screams from strangers "hey, baby, wanna punch up?"

Is it not a scandal in a so-called civilised society that one half of the population is not able to walk freely down certain streets at any time that takes its fancy?

THE OFFENDERS

Rape is not committed by a thug hovering behind a dark bush or alleyway and leaping on an unfortunate passerby.

According to statistics up to 64% of rapes are committed by acquaintances of the victim.

Violence against women occurs everywhere in our society but more in the poorer areas of the city — in other words, the woman most likely to be beaten up by her husband is also most likely to be harassed in the street.

1981 statistics from Victoria showed that 36% of rapes in that state happened in the victim's home, 25% in the assailant's home, 20% in vehicles, 26% outdoors and less than 2% in a motel or hotel.

On the street, the most serious offenders were male adolescent unemployed; and those in the worst labouring jobs the chief offenders.

The adversity of Hawke's Australia has created a machismo culture amongst a section of young men, who then proceed to create further trouble for people around them. It is not caused by the media. Rather, it throws up a huge audience for martial arts movies, for *Rambo,* and ironically, violent police films.

Weapons are used in half of rape cases and 22% of domestic violence cases. Knives are used in quarter of the cases, bottle or glasses more frequently. Police figures show that 70%-80% of rape cases now include oral or anal intercourse, and attribute this to violent pornographic movies. The latter belief is echoed by a wide variety of organisations including Victims Of Crime Assistance League (VOCAL) and Women Who Want To Be Women.

SELF DEFENCE

It is of course absurd that so many women should be afraid to go out in the dark. It makes sense to know how to defend youself. You don't need a degree in Japanese sword fighting but a course in martial arts is commonsense. It will not only allow you to defend yourself, but it makes you *look* like you can defend yourself.

Being alert and looking confident is your best weapon — in the wilds, it's always the weakest animal that gets attacked. A martial arts training will help develop good posture and a strong presence.

But there are always tips when doing such courses

• use your intuition. If you feel uneasy about taking a lift from someone you don't know well enough, then *don't.*

• don't hang around lonely places — the kind that muggers and rapists adore

• don't expect overnight results when taking a course in self defence. If it takes months to master a sport such as ping-pong and years to get the better of a musical instrument, how can you learn to defend your life in just weeks?

Once you finish a course, make sure you practise the techniques, do some refresher courses and keep yourself fit and supple.

• don't let doing a self defence class or martial art give you false confidence. No self defence method is infallible. It depends on the way you're attacked, the space available and the number of attacks. False confidence is as bad as having none at all. Never threaten with a weapon unless you have the training or the guts to use it.

• if you're going to choose a self defence course, choose one near your house. There's no point of travelling miles into the middle of nowhere and being mugged on your way home.

CLASSES

There are two main schools of self defence — the first relies heavily on using inner strengths called 'chi', the second is based on 'hard' techniques incorporating actual physical contact.

The first are usually preferred by women. They are not only taught physical techniques but psychological methods to boost self confidence, to use one's fear as a weapon, and come to terms with physical contact.

Self defence has been described as 90% attitude and 10% physical backup.

YWCA's, church groups and police sometimes hold courses. Check in your local paper.

MARTIAL ARTS

All martial arts have some self defence value and, despite the stereotype, women can reap the benefits just as much as macho men.

It's impossible to say which particular form is the best or most effective.

All martial arts are steeped in tradition, many with religious and spiritual sides to them.

Doing a martial art as a self defence requires *total* commitment — it may be a year before you feel you're getting anywhere.

Unlike self defence classes in which a simple technique can be mastered in a couple of sessions, a martial arts movement must be practised again and again until it becomes spontaneous — only then will it become effective.

• **Aikido** — a passive Japanese martial arts relying on using the victim's advantage. Geared towards locking and throwing rather than striking.

• **Judo** — a sport rather than a martial arts, particularly popular with kids. Good for coordination and balance. Based on grabs and throws as opposed to strikes

• **Jiu-Jitsu** — Japanese martial art from which judo and aikido were developed. Concerned solely with self defence and, in particular, striking techniques applied to vulnerable parts of the body. Used in prison officers' training, it involves throws, kicks and strikes.

• **Karate** — the most popular Japanese martial art in Australia. No holds or grappling, it uses powerful aggressive strikes and kicks. Good for self defence if you're prepared to attack back and teaches self confidence, posture and increased awareness.

• **Kateda** — physical strengh developed through breathing and intense concentration. Iron plates can be punched barefisted, bricks broken and strangulation withstood.

• **Kempo** — Chinese temple boxing. Good for self defence using striking, grappling and training in fast reactions. Shorinji Kempo is registered as a religion. Similar moves to jiu jitsu and aikido.

• **Kendo** — Japanese sword fencing. This full contact martial art uses lethal looking metre-long bamboo sticks, which means you'll need to be protected during classes. This could set you back up to $300 but a kit may be borrowed.

• **Kick Boxing** — also known as Thai Boxing. It is a violent full contact combat sport. Pure fighting act, it is the most aggressive form of self defence. Long distance, no grabs or holds.

• **Kung Fu** — one of the earliest martial arts to steep into Australian consciousness. It uses kicks and powerful short range strikes which are ideal for close-up confrontation. Is divided into 'hard' and 'soft'. The 'soft' is called Tai Chi Chuan, see below.

• **Nippon Dai Budo Kai** — multi discipline group which uses a variety of techniques from various martial arts.

• **Sulkido** — A Korean martial arts which combines kicking and striking techniques with throwing and grappling techniques similar to those used in aikido.

• **Tai Chi Chuan** — this soft style of martial arts provides both mental and physical exercise, combining evasion with counter attack. Uses pinches, palm strikes and elbow strikes. Weapons can be used (sabre, spear or straight sword) and can be adapted to everyday objects such as umbrellas, sticks, newspapers (particularly effective when aimed at the face) or even feather dusters! Requires suppleness, sensitivity and balance.

• **Tae Kwon Doe** — popular Korean martial art which utilises kicking, punching and striking techniques similar to karate.

DEF LEPPARD:

if this is Tuesday, this must be Vancouver

By Bradley Schruers

On the day that Def Leppard's *Hysteria* went to No 1 in America, the band were winding up their Canadian tour in Vancouver. But there was not much time for celebrations it seemed, aside from the fact they all went off to a club and jammed with the band there until dawn.

The next morning, they were up just before midday to start rehearsing some of the songs off *Hysteria* that they hadn't played live.

As Joe Elliott said sleepily over breakfast "it's one way to keep the set fresh. We've been on the road for almost a year so you've got to keep doing things like that to stimulate yourself, or else you go on auto-pilot.

"We'll be here for another week, and then it's back to the States."

Hysteria has now sold over five million; its No 1 status in America has tagged them with Comeback Of The Year. Early last year Leppard looked like they were in trouble. They were under pressure to follow their mega-seller *Pyromania* but had insisted they'd take two years to finish it off. In commercial terms, that was suicidal.

Then when they did go back, they insisted on taking their one-armed drummer with them,

along with a revolutionary stage which was as cumbersome to transport as it was expensive.

Had Leppard screwed themselves up, people wondered?

After all, they were also coming back to a HR scene where new heroes like Whitesnake and Bon Jovi had emerged during Leppard's absence.

But once they'd returned to the road, Def Leppard soon proved able to take their lead.

"In Detroit, Whitesnake came along to our show, and they were blown out by the production. In fact they had their chief production guy with them and they were really pissed off with him, like 'how come we can't sound like Leppard, how come we can't get some of their effects'. It's nice to know that they wanna copy you."

The audience too had certainly not forgotten them. Their crowds are a blend of *Pyromania* fans who're supporting Leppard four years later, and much younger followers who get to know their music through MTV. Leppard gleefully tell you that they get more girls at their shows than most heavy rock bands, and that they're "having the time of our lives".

For Joe, though, touring isn't just one party after another. He takes being in the band a very heavy responsibility indeed. He doesn't go nightclubbing after shows because he says, a combination of smoking, yelling to be heard over the crowd in the club and staying up until six in the morning just ruins his performance for the next night's show.

"I think touring focuses a lot of what your priorities are. You're playing music, and you're doing it with your best mates. What else could you ask for? Every night when I announce the band members' names, Rick (Allen, the drummer) gets the loudest cheers, because the crowd's just buzzed that he hasn't let his misfortune bring him down. On some nights, I hear that, and I've got tears running down my cheeks."

He doesn't get sick of it?

"Of course you do. You whinge, 'oh what, another interview' or 'why can't we have another day off'. But of course you know that if we go through a month without doing interviews, or have too many days off because tickets aren't selling, we'd be panicking!"

What does he miss about England?

"Well, nothing at the moment, all the papers in Canada have got to say about England, is the soccer thugs, and they're just disgusting. It makes me so embarrassed to be English when I read about such behaviour.

"I've got a real love/hate relationship with England. I miss a lot of things, like being able to go down to the local boozer with my old man

for a drink, but I hate the fact there's so much violence there, you can't go for a walk around the streets there without getting beaten up."

He doesn't think his private life has suffered?

"Yeah, you do get homesick and you miss your family and your girlfriends. But you just need to adjust. Rather than brood about it, you turn the Leppard entourage into your family. There's a great camraderie between band and road crew, soundcheck's more an excuse to play give-a-side soccer than anything else."

Leppard are already raking through plans for their next LP. It won't be an official follow-up to *Hysteria* but rather a motley collection of b-sides, demos and some unreleased studio cuts.

it also looks like they won't be working with Mutt Lange as producer any more. Even when they get on with their fifth 'official' LP. But Joe is diplomatic, merely says it's time for the band to move on.

"We learned a lot from Mutt, he's one of the reasons for Leppard's success, 'cos he's a perfectionist and he makes the records sound so good."

Is there anything else to achieve, is there life after a No 1?

"Cos there is! It'd be nice to put out a record that sold like Michael Jackson's, nice to play places like Hong Kong and the Iron Curtain, nice to write a better song than the ones on *Hysteria*, we've just scratched the surface, really."

THE SPLIFFS:

adding a snap and crackle to the pop

By Stephen Farquer

The Spliffs left Townsville 18 months ago to move down to live in Sydney to try and crack the music scene nationally. But whenever they can, they race back up to the tropical climes.

Each time, they're more encouraged by the changes in the clubs.

For instance, bassist John Watson says, the minimal national success of The Spliffs has caused more young Townsville bands to try original songs, rather than stick with tried 'n' true covers.

That, he says, is gratifying for them.

The Spliffs' slow move towards wider acceptance is another encouraging sign. They've been signed up by Sydney's largest booking agency, which means more juicy support gigs.

"I think one of the highlights of the year for us was playing the Expo in Brisbane," recounts Watson. "Playing to 15,000 people supporting one of our favourite groups of all time, Hoodoo Gurus, was something quite exhilarating.

"The next day, though, we were brought right back to earth. From 15,000 at the Expo we went to a club to 400 people in Burnie in West Queensland for the next show!

"But overall, the best thing that happened to The Spliffs is our new drummer Darren Gower (also from Townsville), who's got a hard-edged attack. It's just what the band needed. I remember when *Juke* reviewed our first LP, the criticisms were spot on: it had a lot of soft pop music on it like mid-70s albums by Greg Kihn and The Plimsouls, but it needed a kick in the rear end. Darren's done just that."

Things certainly have been on the move for The Spliffs, considering they started out in the unknown climes of Northern Queensland. But suddenly alternate radio stations in Melbourne and Sydney suddenly tuned into their brand of sunny pop, and their debut single was suddenly in the alternate charts. The public picked up its collective ear: a slice of accessible pop from so far North?

Picking up on this, The Spliffs generated a lot of interest. They didn't hype themselves, but with shrewd self-management, they hit the various rock papers and stations which would react best to their music, and got themselves a lot of publicity. It's not that they were necessarily better than any young band with an LP under its belt, they were just more written about, that's all.

Were they highly ambitious, very pushy, to get the attention they did?

"We're definitely ambitious, that's something we share with other Queensland bands like Ups & Downs. I mean, the move from Brisbane to Sydney is a very long trek, and you don't take the step of saying goodbye to your family and friends and going to a new city where you have to battle a lot of the attitude which goes 'you from North Queensland, jeez, no decent band's ever come from there!'.

"That just makes you try all the harder to kick doors down.

"We always got on well with the press. Maybe it helped that we got their attention by coming out of nowhere, but we tend to be people

with a lot of adrenalin drive anyway, they probably saw The Spliffs at a time when a lot of other bands were being very pretentious, and saw us as being very positive. We made no grand claims about ourselves — we called ourselves a pop band playing melodic songs, and that's just what we are.

"I think the media also appreciated that The Spliffs were not a band that was scared of hard work. We've played everywhere, and we love it. Just this year itself we've done 150 shows, gone back to different cities time and time again to get ourselves known. We've raised our live profile so much that it's reflected in the rock papers."

A criticism made in this paper about Spliffs music around the time of the LP's release was that it was pleasant but did not reflect much experience or moods . . . in other words, it was more froth than anything else.

"It may have been true of that time, but I think just one listen to our newer songs will show that it no longer applies. Darren's contribution on drums to the overall sound has given the music a focus it didn't have before because the rhythm section wasn't up to scratch.

"Two years ago we were all just 18, 19. As people we've since travelled, our experiences have broadened, we've met a vast amount of people. We've come into more contact with different attitudes, and you learn by that. I mean, race relations in Northern Queensland is far different to the situation in Adelaide, and you widen your observations as a person, and as a songwriter."

Is his writing and playing affected by the fact he's got to manage the band as well?

"Oh, you worry a bit more, but when you love work as much as I do, it's a case of triple the workload means double the pleasure."

How dedicated was he to The Spliffs?

"Apart from the fact I left behind my family and friends because I believed in the band so much, the first thing I think about when I wake up is The Spliffs, the last thing I think about before I go to sleep is The Spliffs, and I dream about The Spliffs. It's an obsession and you need it if you're going to get anywhere."

Would he like to meet any of his heroes, or would he be too nervous they'd be a let-down as people?

"I've heard of that happening. But, see, to me, Dave Faulkner, Steve Kilbey of The Church and Paul Kelly are gods to me, as writers. I've met them all, they've been terrific people, but I've always remained in awe of them . . . which I think is a healthy way to remain."

THE ANGRY BRIGADE

The rather fab GODFATHERS might be painting dismal pictures of the English industrial skyline, but they say their songs are just as relevant to Australia.

By Byron Smith

"... I been high and I been low,
And I don't know where to go.
I'm living on the never, never, never,
This time it's gonna be forever,
I'll lie and die, don't ask me why,
I wanna go to paradise,
And I don't need your sympathy,
There's nothing in the world for me.
Birth, school, work, death."

— "Birth, School, Work, Death" (The Godfathers, 1988)

Having bought their ticket out of the working class slums of South London, by selling lots of records, The Godfathers are not about to abandon their past.

The songs on The Godfathers' new LP *Birth, School, Work, Death*, reveal an ingrained preoccupation with the vicious cycle of working class life and the frustrations associated with a life which seems totally predetermined by your environment and by society's expectations.

Singer Peter Coyne and brother Chris (bass guitarist) were living in a South London squat with their parents when they discovered music. Peter Coyne explains that when they went against the grain of their environment to pursue a career in music (rather than a 'real' job) his parents were, initially, far from impressed:

"They were horrified. It was like the worst thing we could have done. We were living in a squat and we weren't working and we were starting a group, so they were disgusted really. I guess they thought we were just wasting our time and they couldn't see that we would ever do anything with it.

"But then they'd see us on TV or hear us on the radio or in the newspaper, or see the records and realise that it was possible to make a decent living from it. They really like it now and they're well behind the group, 'cos they can see that we're doing something and it's not just some kids chasing some wild dream. Even they can see that it's happening and they're going on 70, which is great."

The Godfathers formed three years ago when the Coyne brothers held auditions to find members to form a "rock and roll band". The pair found two guitarists (Kris Dollimore and Mike Gibson) and drummer George Mazur.

"When we were auditioning people, we had a definite sound in mind. We wanted two guitarists, because in the previous group (The Sid Presley Experience) there was only one guitarist and if he couldn't do it, that was it. The advantage of having two brilliant guitarists, instead of one good guitarist is that you can get so many different sounds. So we wanted a dual guitar sound and we wanted to make contemporary rock and roll music and brilliant records that'll last forever ... long after we're dead and gone anyway!

"So it's like we're not just doin' it ... but we're doin' it right; there is a difference. So we found the right players and it's all just grown from there. We formed at a time when rock and roll music was out of fashion in England and a lot of journalists were slagging off anything that was even remotely exciting. So it's been a bit of a constant battle.

"But the type of music we play, is the type of music we've been brought up on and it's music that we love, so we just want to see it played and want that music coming out of the radio and on the TV ... just getting across to the people."

In their first 18 months of existence released an LP and four singles independently in Britain and all managed to go Top 10 on various UK indie charts. The outfit had already sold well over 50,000 records when they signed an international deal with Epic/CBS. Their first LP on the major label, *Birth, School, Work, Death*, was released early this year.

Since the outset of The Godfathers, the band has copped a lot of praise, slapped with a Working Class Heroes tag and criticised for what some perceive as "unnecessarily bleak" lyrics. How does Coyne answer his critics?

"Well, a lot of people say 'your lyrics are so bleak or so this or so that', but as we've always explained to people, we're not depressing people but sometimes really awful things happen in life and we don't ignore those kinda things when we're writing songs either. Not that we harp on it, like *some* groups I could mention."

"My brother and I come from a working class family of 12, so there's no reason why working class issues shouldn't be incorporated into our songs. And I think they're universal issues and experiences that happen to people world wide and we've always tried to put that across in our songs.

"I think you'll find that *Birth, School, Work, Death* is exactly the same in Australia. We're talking about things that everybody goes through, really. We never wanted to be just a local, English type group, we always wanted to be understood all over the world and I think it's quite important really, that we play universal music ... you can understand it anywhere.

"Our song 'This Damn Nation' also applies to Australia. Just because it's written from an English perspective doesn't mean that it doesn't apply to another country. I think, in some cases, it applies a lot more. I mean you've got drug problems in Australia; unemployment; racism ... so it's exactly the same. Just because you might have been brought up in Kings Cross in Sydney and I might have grown up in Kings Cross — down the road in London, it's still the same thing really."

On the inner-sleeve of The Godfathers' LP a space is devoted to an adage which follows Coyne's attitude to breaking the working class chain. It reads:

"Contempt For Wealth Is A Trick Of The Rich To Stop The Poor From Getting At It".

Is it a trait of working class people to resign themselves to living close to poverty?

Coyne: "Yeah, unfortunately it is and I think they should wise up to it really: I did a long time ago ... there's nothing to be ashamed of. A lot of people think that once you've got into a position where you're starting to get successful, you should be embarrassed by having money and I don't fell like that at all. We're not going to pretend that we're in the group 'cos we don't like money, 'cos we do!

"We're in it first and foremost because we love this group and we love what we're doing — but we also want the dosh out of it! We'd be stupid not to otherwise, wouldn't we!"

"DEADLY PURSUIT"

Robin Shelley talks to SIDNEY POITIER who makes his return after a 10-year spell in the Hollywood wilderness.

Sidney Poitier makes his re-entry into films after a ten year break in *Deadly Pursuit*, a rivetting thriller in which he brings his Mr. Tibbs of *In The Heat Of The Night, They Call Me Mr Tibbs* and *The Organization* into the '80s.

He is the cool respectful detective who teams with the wild man Tom Berenger in pursuit of a psychopathic murderer. As always, Poitier plays the truth-seeking fair minded person who oozes sincerity and dignity.

So what was it about, the role that brought him back from the wilderness?

"It has been a condition of mine for some years to do films which were not dependent on the colour of my skin," he says. "I was particularly attracted by the contrast and reconciliation of the two men and the two different worlds."

As Poitier says, he was not looking at returning as an actor. He had made 42 movies, decided he was luckier than most actors could dream abut, and decided he didn't want to repeat himself.

"I was not anxious to come back. I did not feel that there was anything to prove any more. Simply, it's wonderful to feel that you have done your best, and that your best has been duly noted.

"I did not miss the acting. I do not intend as an actor to repeat myself."

In his '50s, Poitier is an expert tennis player, a novelist, the father of six daughters, a grandfather to four, and a great actor. He speak softly, deliberates on every word, and carries himself with utmost self-respect. His life is concerned with discipline and dignity, and is bemused at the fact that people when they meet him are so awed that they call him "sir".

It's a far cry from his beginnings, in absolute poverty on Cat Island in the Bahamas. He remembers being so poor that clothes were made out of sackcloth, and the inevitable diet of corn meals eaten off banana leaves. His father was a tomato farmer, his mother supplemented the family income by breaking rocks into gravel for local builders.

He fled to Miami where he spent much of his teens flitting from one low-life city job to another — parking lot attendant, garbageman, washing dishes in restaurants, the occasional burglary, even jailed overnight for vagrancy.

Barely able to read, one day he came across an 'Actors Needed' ad in a newspaper he found on a park bench. It had been put in by the American Negro Theatre Company. He changed his West Indian accent by listening to the radio and got the part.

Through the '60s, he became one of the most major stars, certainly breaking ground for black actors who'd follow. He played roles where blacks stood on par with whites in intelligence, humour and sensitivity — quite an achievement at a time when blacks had no power in Hollywood and only played second fiddle roles.

In 1963 he became the first black actor to win an Oscar for *Lilies Of The Field*, playing a gentle ex-GI called Homer Smith befriended by a group of nuns. In '67 came his high point, with *To Sir With Love, In The Heat Of The Night* and *Guess Who's Coming To Dinner* among the biggest grossing movies of the time.

After that, he said, he tired of the character he played and tried other roles. He turned to comedy and slapstick, starring and directing family entertainment with Bill Cosby in *Uptown Saturday Night* and its sequel *Let's Do It Again*. He then made what he calls his worst movie, The Wilby Conspiracy with Michael Caine and, after *A Piece Of The Action*, decided he'd quit with dignity. He turned to writing and producing.

With his return in 1988, he says the most gratifying thing is that he's no longer the only

big name black actor, but one of many, including Eddie Murphey, Denzil Washington and Richard Pryor. It's exciting and wonderful to see the strides blacks have made in Hollydwood, but adds that considering *Hollywood Shuffle* was the only big black movie of 1987, there was still a lot more work to be done.

But for the movies he did in the '60s, Poitier made a very interesting contribution.

He realised he had no power in Hollywood to dictate the sort of movies they should make. So he made his statement by turning down roles where blacks were subservient and chose the ones where they were equals. In *To Sir With Love*, he disarmed a group of semi-illiterate white rough working class kids in London and won them over as as teacher who'd started out in a background as poor as theirs but which he overcame through education and hard work.

In *Heat Of The Night* he showed up a bunch of stupid Southern redneck cops as a hotshot detective from up North who solved the crime, arousing the ire of the local KKK when he slapped back an aristocrat who thought him impudent for putting him under questioning. In *Guess Who's Coming To Dinner*, he forced a liberal intelligent white couple to look at their own feelings when they were confronted with their only daughter wanting to marry a black — a brilliant doctor, at that.

"I selected these characters according to my values," he says. "Dignity is not a thing which you purposefully wear as an identity badge. Dignity manifests yourself in your deeds and by the values by which you conduct your life. The dignity in my life is native to me, it reflects itself naturally in my work."

TONIGHT'S LEATHER REPORT

You can be one of the world's greatest bands, but people still see you as the cause of the ills of mankind. Life can be such a drag, sometimes . . .

"We could make a whole rock record and bust Dave Lee Roth's ass"

"Ask LL or Eric B or Public Enemy what they heard about this album. Some of them can't sleep at night."

Next to the *Young Talent Team*, Run DMC are undoubtedly the biggest stars I am ever likely to meet. In the pink-columned marble-cushioned splendour of an incredibly posh hotel, I sit quivering.

A small but nonetheless alarming man comes up and asks me to take my feet off the table; I bet Run DMC never have this problem.

Their feet are firmly under the table, resting comfortably on more than three and a half million copies of *Raising Hell*.

Russell Simmons — big brother, producer and manager — bursts out of an executive lift like an overweight greyhound. It looks like I'm going to be the rabbit.

"With the Australian press it's all about free-fall on the big stars. You don't know shit. I ain't seen you before. You're young; don't have the same mentality as all the others . . . be smart."

I'll try Mr Simmons, really I will.

" 'Old and fat', that's what I've read. Can you believe that? Do they look old and fat to you?"

No Mr Simmons, certainly they don't.

"Look at Run, he's lost 20 pounds, he does push-ups, he writes songs . . . "

Little brother Joe 'Run' Simmons and Darryl 'D' McDaniels, ("It's McDaniels, not McDonalds; the rhymes are Darryl's the burgers are Donalds"), with the glasses, are soft-spoken relaxing on a marshmallow sofa near the cocktail piano. They are wearing big matching 'Best Times' jackets, all blue and red and shiny, thick gold chains and the obligatory invisible laces on their Adidas. Neither of the Kings of Rock looks all that old or fat. On balance I think I am probably more impressed with them than they are with me. I can see their point.

Now firmly in command, I attempt some proper rock and roll questions.

What about the new album?

"We ain't changed. We just got better- . . . 'Missee Lane', for example, on the new album, that's a real original song, a better rock song than 'Walk This Way'. I'm even surprised

we wrote it — people will do covers of that in ten years' time. We could make a whole rock record and bust Dave Lee Roths' ass."

Unfortunately, if a conversation ever threatens to develop, Mr Simmons leaps in with "Tell him how many comments you've got about that boys . . . " (No Comment). What about the kids on the street? "Tell him where you live"; "I ain't never been out of Hollis, Queens. This ain't nothing I'm leaving tomorrow . . . "

What about the American election?

"It's not affecting my records . . . I suppose it's affecting my friends lives . . . "

"I want to say something and this is the last thing I'm going to say," says Russell Simmons, again. "They sing about crack because it affects them and their friends, and they sing about going to school and church and respecting their parents because it's what they believe in, but when it comes to politics that's not what they know about."

While my mind rushes feverishly to remember a song in which Run DMC talk about going to church, Russell continues . . .

"I just wish I had the album here because it will blow your head off and make blood come out of the sides of your ears."

You haven't got an album then?

"No it's in the office.

"Ask LL or Eric B or Public Enemy what they heard about this album. Some of them can't sleep at night."

What were they looking to gain from the lost court-case with Profile records? Run DMC are now contracted to make albums with them till Rip Van Winkle wake up.

"More money, and we got it; a lot more," says Russell, two chuckles from the sofa, "40 per cent greater royalties."

Surely the point of the case was for Run DMC to leave Profile and join Def Jam . . .

"That's all bullshit; I don't think Profile stole anything, they're a good record company, they're smart and cheap, they work hard; you just have to sue them every now and then to get them in shape."

But what about the $500,000 costs? No comment!

In a pathetic attempt at provocation, I whip out a ridiculous cutting from an interview with Just Ice, in which he accuses Run DMC, without mentioning their names, of running the biggest crack ring in New York.

Understandably, Run and Darryl aren't all that pleased by this. They read on, shaking their heads in disbelief while the assorted white mafiosi who have arrived to clutter up the foyer, snort and yelp with derision, spit Glenfiddich all over the marbled table and take it in turns to shout in the tape-recorder.

"He's a jealous little motherf— who can't stand next to Run, LL, Whodini, Eric B Stetasonic, EPMD, Jazzy Jeff . . . I wouldn't have signed him for nothing," says Russell. "Don't make them mad; hey boys tell him you love Just Ice."

There's no reason for anyone to get mad with all this cash oozing out of the carpet. A lot of people have been signing along the dotted line recently to US majors, but what about the young English pretenders? Run DMC haven't heard much rap but like the remixes — Run launches into a painful but jolly rendition of the eerie Ofra Haza bit from Coldcut's 'Paid In Full', and proclaims "that's B-boy".

Mr Simmons likes the Cookie Crew and Derek B. Run DMC like Public Enemy and not many other people.

"R&B had 40 years and now they're out of here I hope my R&B artists have got the nerve and the edge to get to Vegas because they're not going in the album chart; I've got 30 albums I want to chart."

Everyone decides to leave. Run DMC are going to the Royal Albert Hall in London to receive an award for being the best hip-hop band in the world. Crammed into a taxi, Russell Simmons grins.

"Just Ice says no one makes money out of hip-hop records; I've just got Run DMC a cheque for two and a quarter million dollar royalties from their record company . . . "

Just what is happening to the rock that Run DMC are kings of? The Stanton/DMC World DJ awards were probably quite a silly idea anyway, but as it turns out they lost all contact with reason.

Run DMC are downstairs having their hands shaken by Derek B, trying not to trip over Jellybean Benitez. On stage it is the first and less significant half of the World mixing competition. A succession of heroic Swedes and Australians are striving to confirm the racial stereotypes of the audience by playing 'Pump Up The Volume' at the wrong speed. In the next-door box the pasty-looking Fulham homeboys have paid 25 pounds each and they can't see a thing. Later having sneaked cleverly over the barrier, they eat Run DMC's sandwiches, drink their beer, and proceed to shout "Smiley Culture" every time anything happens.

Some free Technics Hats are thrown out into the audience, who are getting increasingly gladiatorial. TV and radio stations fill the place, some would-be stars entertain and, after an interval, Roy Castle announces the awards ceremony.

For me, the highlight of this comes when Peter Waterman, of hip-hop legends Stock Aitken & Waterman, has to face the boos of the crowd. Heroically, if reluctantly, he emerges to collect his award for best producer and is greeted by a hail of beer. "I hope your needles get stuck up you f---ing arseholes," is the gist of his charming acceptance speech . . .

Public Enemy bound on stage to get a best single award for 'Rebel Without A Pause' and decide to hijack the proceedings by forcing the DJ to play their record while they shout and holler majestically over the top of it. This appears to be unscheduled because the assortment of prizegivers and hand-holders who have collected on stage have to hide, cowering, appropriately enough, under the turntables.

For about three minutes there is something like real excitement as Chuck D and the boys storm back and forth across the stage. They finish to a deserved heroes' reception, disc jockey Tony Prince crawls out from under the

table and pretends to be pleased. And then, with a modesty that you would think to be fatal to any serious rap act, Public Enemy hand over to Run DMC to receive their prize as the greatest rap group in the worlds.

Walter Stanton ('Thank you for the stylus') — the inventor and controlling interest in a company that makes something to do with record players — has been flown over from America to present the awards.

He is about 112 years old, with a well advanced handle-bar ulcer and a chronic moustache. If anyone had any lingering doubts that cash and commerce were the keynote of the evening's entertainment, they haven't anymore. Run DMC are kings of this as well."

For once, the thrills don't end with Run DMC. There is a still greater treat yet to astonish us, our breathless host informs us. There will be a new award for long-standing services to dance music. Surely it can't be the Who again?

The audience holds its breath, the germ of an idea forming in its collective mind. It couldn't be . . . surely? . . . Yes it is! It's . . . James Brown, *the* James Brown of hip-hop, has come amongst us. And why is he here? He is here to receive a clock.

Presumably this is to ensure that James Brown, of all people, will always know what time it is. Please God don't let him ask for any royalties. Immaculately besuited, the Godfather comes forward, accepts his clock, thanks God, executes an immaculate soft-shoe shuffle and a bit of a kneedrop, glides off the stage and trips over the step. This is quite funny, but also quite sad.

Downstairs, afterwards, a ruddy-cheeked and dinner-suited Walter Stanton is discussing the evening with the small lost-voiced woman who has been his guide.

"That was a real legend who came on at the end," she explains helpfully.

"Oh?" says Walter. "Who do you mean?"

"James Brown," she reminds him helpfully.

"Who's James Brown?" says Walter Stanton. Then he folds his coat over his arm and flies back to Florida.

***Tougher Than Leather* boasts promises hardcore rhymes and rhythms galore and it's going to give it to us. 'Missee Lane' is a song from which there is no escape! The chorus *What's her name? Missee Lane* is sufficiently magnificent in its horribleness to be Aerosmith.**

Mary Mary, why are you bugging? borrows back a marvellous '60s punk garage grunge riff and twists it into tiny pieces, not unlike the Ultramagnetic MCs brilliant destructionof 'Louie Louie'. 'Toughter Than Leather', driven along by unstoppable half-speed Starsky and Hutch guitars, is an anthem to match.

"Roaming the zone of the microphone . . . Relieving all pain, Receiving much gain", mighty drum patterns laced over with countless sinuous saxophone piano and guitar tunes, all topped off with that marvellous bottle-tops-shaking-on-a-stick noise. The new Run DMC is definitely a winner, just like all the others.

Tougher Than Leather is a riot of different styles and, just like you'd expect, all of them are basically the same. Just like Mr Simmons told me, Run DMC are the kings of this whole motherf—.

Just like Run says: "All the other rappers who came out and got a name since we dropped the last album, well, we don't have to worry about them."

Well, not for a bit anyway.

HOTHOUSE EFFECT

The most successful band to come out of Ireland since U2, HOTHOUSE FLOWERS follow up their success in Europe with a tour there. GAVIN MARTIN travels with the new gael force as far as Paris.

TRAVELLING BAND

The road ahead holds many days, weeks and months like tonight. Maybe then, somewhere down the line, the heady spiral of fame and coach-bound cabin fever will get to them and they'll scream for escape.

But for now The Hothouse Flowers, confirmed as New Pop Overlords and Mystic Messiahs in their Irish homeland, are young and bright-eyed, uncorrupted and naive enough to view the road with a sense of romantic adventure.

On the overnight haul from Rotterdam to Paris, a large collection of *Furry Freak Brothers* comics (a farewell gift from an Irish hippy) is the reading matter. Flowers and thank you notes from fans decorate the coach. I bet they get a lot of these. "Yeah, it's great," replies pimply flaxen-haired front man Liam O'Maonlai, without even the vaguest trace of irony.

On-board listening ranges from the sublime (Sean O'Raida and Irish traditional) through the ridiculous (John Cougar Mellencamp and the new Joe Cocker) to the inspiring (The Waterboys *This Is The Sea*). It was that record more than any other which set The Hothouse Flowers on their way, that instilled O'Maoniai with the elemental Celtic bard groove thang and brought forth the stupendous 'People', one of the best debut albums of the '80s.

As the titanic swirl builds around us he pays homage to his mentors. "I was never really interested in words until recently, and it was through The Waterboys that I realised their importance. They were so clear, definite and up-front, you couldn't mistake what they meant — every syllable counted for something."

The Irish wanderlust element is also on board of course. Between *Furry Freak* chuckles, Liam dips into the child's legend *The King Of Ireland's Son*, jackets and shirts are decorated with brooches and insignia, the designer costume jewellery of Dublin's Celtic renaissance. Liam (like guitarist Fiachna O'Braonain, a fluent Gaelic speaker, a champion and scholar of Irish traditional music) muses on the links between language and music in Ireland, Brittany and Bulgaria. Dimple-chinned bass player Peter O'Toole is no stranger to continental travel either, though in much less comfortable surroundings. From living in a teepee with a genuine gypsy instrument maker at the mouth of the river Shannon in Ireland, he took his knapsack abroad and busked. It's a course of action he's keen to recommend to any aspiring, restless young musician.

The non-adhesive part of the tour passes are emblazoned with the legend 'Say No To Drugs' (a superb present for a quizzical Customs Officer on our return to Heathrow Airport, London). Strictly natural singer O'Maolai favours a course of potent menthol lozenges and tube-clearing Tiger Balm as a post-gig stimulant.

Half way through the evening, however, a thought occurs to him. "Haven't we got a free day tomorrow?"

Indeed they do; the band that took the pledge for their non-stop British tour can now return to their well lubricated roots. Cans crack open and the tequila bottle with the fearsome Aztec label ("Montezuma's Revenge", muses Liam) is passed around. But things don't change that much; there's no horseplay, no antics.

Liam in particular seems to spend his time watching, listening, always ready. He nipped back to Ireland recently, his first visit there since the Eurovision acclaim, the pop scam of '88 which saw The Hothouse Flowers beamed into millions of living rooms all over Europe.

"I was at the wedding of a very close friend. At the church, after the service, it wasn't just the press and media that came up to me, it was the relatives and friends of the groom. Of course it's a gas that people feel that way, but I felt embarrassed, sort of guilty. It was meant to be his day and the attention was coming to me. That's the first time I really felt it being awkward, a problem. So I left early."

Soon it's time to stop and bed down for the night. Any favourite resting place, I ask Liam, who's now twinkling dreamily, his tongue tequila-loosened.

"I love the idea of us as a band of gypsies. I wish we could stay outside the city all the time, light a big fire and create much merriment. We'd stop beside a big lake, hang our clothes to dry on the bushes. In the morning we could awake and eat the berries for breakfast that we'd planted the night before.

"There was a time when I was feeling pissed off with the whole idea of entering into this music business thing and I had this vision of putting a tin whistle in a satchel and heading off over the hills to sing for my supper. But . . ."

Reality intervened?

"To say the least . . ."

FEET ON THE GROUND

Reality in the shape of the death-defying, passionate pleading of 'Don't Go', the tumultuous re-released hit single which combined desperate drive with diving delicacy like only the greatest soul records can.

'Reality' in the shape of 'People', a precociously arranged bouquet of songwriting and musical reach confirming that the hype wasnt' just home grown Irish blarney. 'Reality' also in the live show, now outgrown the grubby pub rock beginnings and the additions to 'People' highlights — the bold, haunting morality tale 'The Ballad Of Katie', the sanctified declaration of 'It'll Be Easier In The Morning' and the hymn-like 'Forgiven'.

And now they have new songs too — the colossal, anthemic thrust of 'Giving It All Away', the opening Nick Drake-delicate, Roxy Music-constructed lullabye, 'Saved' and the rampaging, darkness-in-the-heart-of-town-knuckle-duster 'Stone Hard City'.

By default or design, Hothouse Flowers recall nearly every great performer or composer of the past 20 years. And yet (with the exception of saxist Leo Barnes) they're all in their early 20s, which suggests that at least some of their gifts and mannerisms are purely instinctive. They have grown in isolation, accumulating the various traditions (from folk to showband to Rory Gallagher-style rock) that dictate trends and taste in Ireland. They're now shaped, ready to fill a breach left unoccupied by their peers.

The image of them as new hippy drifters, flowerpower evangelists in a post-U2, new Celtic dawn may be fanciful but it is an element of their appeal. While their contemporaries are either pulling pop down into a puerile playpen or developing an anti-art, the sound for a world falling apart, the Flowers are combining rock, soul, uplift, gospel fervour, bluesy timbres, traditional embellishments and a bit of dance party, obviously and adamantely reclaiming a centre ground for an increasingly fragmented pop world.

They do this with a good degree of urgency; 'People' leaps into the Big issues head-first — it's got sin, death, redemption, glimpses of Heaven and flashes of Hell, it's all very open, shocking and revelatory. When in 'The Older We Get', Liam sings *I believe in these people/I believe in this age/Though I read about torment and suffering on life's lonely page*, it's not the sort of affirmation that comes knocking every day.

For all these reasons (and not the scruffy, long haired pin-up alternative — c'mon girls it's *ugly*, Hothouse Flowers are destined for greatness and mega-fame.

LOOK OUT, PARIS

But that's the future. In Paris it's still an uphill climb. Excited by thoughts of Flowers' fame, I dream of arriving in Paris to unparalleled pandemonium, ribbons, banners, posters and faces twisted in anguished fan-lust, while baton-waving Gendarmes clear a path for the bus to sidle up to the hotel lobby.

All around the band have uncertain smiles — pleased but taken aback by the reaction. All, that is, except Liam; he's truly horrified at the strong-arm tactics used againgst the defenceless. "You're tramping all over the lawn, you'll kill the grass, man," he shouts at a puzzled police officer.

The reality is considerably different. As the coach crawls down a back street in Europe's most overrated and overpriced city, O'Maonlai mimes 'Don't Go' to a single bemused bystander.

Home for the next three days is a none-too-salubrious hotel just off the Pigaile red-light district. Peter gazes at the delapidated lobby and vows to get a traditional sesuin going there the evening. Maybe he'll get out his bouzouki (behave) and give us some of that sparkling flow you'd be more likely to hear in a Galway pub, or a Greek taverna.

"It's great fun; you get a few beers, somebody plays a tune, the next person take it on, and soon the spirit take it over."

It never happens, of course, as parked outside the hotel is a psychedelia-covered Beetle, a sign that The Gaye Bykers on Acid are in town. In the same hotel, in fact. It's a cue for a session of another kind one which ends with Fiachna on the lam, unable to sit or lie on any stationary objects. Chairs and beds get broken, the lads let their hair down. We spot Clive James in a cafe, and no, he's not in town for The Hothouse Flowers, and no he won't be letting his hair down either, smart-ass.

"You've got to understand the sort of pressure these guys are under," Mary Byker tells me. "You journalists have a job appreciating that."

"Gavin, I love this song," Peter tells me as 'Forgiven' plays on the driver's portable stereo, Fiachna yells and falls over, again.

Outside, a sad old beer-butted prostitute stands on the corner, the Piaf-style street singer patrolling the tables of the cafe bars seems to be making more money. . . .

Next I sidle up to one of two background-/wall flowers, Gerry Fehily, the drummer who can't stop beating out a rhythm when there's a lull in the conversation.

A former schoolboy footballer, he served an apprenticeship at West Ham — "it's an awful life for a young fella, cleaning boots for hours on end" — before joining the group. When he auditioned for THHF he was "in the right place at the right time, for the first time in my life". Now, he's insistent he needs to play: "I get bad tempered and edgy if I can't practice for a day or two. Sometimes they tell me off for being too busy. I like to put in polyrhythms, but that's OK, you have to get as much in as you can."

And the fame?

"Well it doesn't worry me; it's Liam who'd probably be affected by it most. I'd just lie back and reap the benefits. My only regrets is not being round at the early gigs when they all got largered drunk — those are the sort of things you cherish when you start to move up the ladder. I miss not being a part of that."

The man on the sofa, veteran Flowers' saxman Leo Barnes, is getting angry.

"I don't believe it! I read in the newspapers that the rest of the band have given up alcohol, and get letters from people telling me off for having a drink while the others are on the wagon. It's none of their f---ing business whether I drink or not. Now here I am, fresh as a daisy, and these guys wake up and they're on another planet!"

Barnes shakes his head. If the band is to be saluted for its instrumental prowess then Leon, who came to the group after a long and fruitful career as a classical musician and teacher, is the ace in their pack. It's live rather than on record that his true brilliance shines, pulling out a new trick or a devastating stroke every time he plays.

"When first came to hear his lot they were awful but I was at a loose end, and they were having a good time and it was really refreshing, I needed a change.

"A lot of the songs require you to improvise on one note which is unbelievably difficult. I'd always looked upon American jazz and baroque music as superior, but that's not true, definitely not true."

A fair portion of THHF's fanmail comes to Leo.

"They think I'm a Mr Mysterioso, they want to know what I think about onstage. I get letters asking me for the fingering for high G sharp. That's the sort of thing I used to get paid a lot of money for."

A favourite Hothouse Flowers song?

"If You Go' or 'The Ballad Of Katie'. I like ballads anyway, anything with a lot of space in it. Actually, most of all like the silence but it's very hard to find; there's too much noise pollution."

THE MANAGER, THE FANS

Before the show there's a record company dinner and the arrival of manager Robbie Wooton, the smart young strategist who's played a big part in the Flowers' ascent.

Mealtime (with the band, the French record company, international press, road manager and crew) is a time for business. The U2 organisation is obviously Wooton's role model and he's busily planning a campaign into 1989 — press, TV, America, a new album.

Robbie has hatched some memorable scams. One — an invasion of Dublin record shops — ensured the band were the lead item on Irish TV news, the resultant video recordings in their turn making an eye-opening promo device for various record company offices around the world. It was Robbie, too, who planned the tour of HMV shops in London to coincide with the LP's release, an arrangement that may not guarantee a chart placing, but it certainly does no harm.

Outside the hotel, there's a female trio from Manchester and Leeds calling themselves The Baguettes. They are Flowers fanatics who followed the British tour by car, sleeping rough. Now they've come to Europe and have their eyes set on America later in the year.

"We sold a lot of clothes and stuff out of a car boot to get here," they gell me. "Some friends think we're mad but I think it's jealousy on their part. This is an adventure and it's a chance we'll never get again. I think it's something a lot of people would like to do."

GAEL FORCE

Over black coffee, Peter O' Toole (former architect, plasterer and Jack-of-all-trades) and Fiachna (who, through his civil servant grandfather, has met every Irish president) are musing on the fan adulation.

Peter: "It's great to receive letters and I try to make a point of writing back. It's weird stuff sometimes, about themselves and problems

with their families. There's marriage proposals and deb-dance invites, but some really genuine ones too. There was one from two girls, one of whom had been raped and they thanked us for the album which had just come at the right time and helped them through it. That was brilliant. When something like that happens everything has been worthwhile."

Does that sort of devotion mean that, post-U2, pop bands in Ireland have assumed a new level of importance?

Fiachna: "I think the great thing about Ireland and the irish people is that the musical tradition is very strong; it's an everyday thing for us. Me and Liam went to a school that had a positive attitude to music so we've got our teacher and our parents to thank for our success.

"I was never a U2 fan until their last album. I didn't really know anything about them, how long they'd been together, how big they'd become. I look at them now and realise we've only just started."

Peter: "For me the main thing they've taught is that if you work hard enough you can get what you want. A lot of people forget that and relax but you have to keep going and working if you want to be known."

Peter, a guitarist turned bassist, admits to the frustration caused by that switch. The owner of over 15 different instruments-lutes, lyres and dulcimers — he forsees a time when the group will branch out and regularly incorporate the more varied instrumentation utilised on their recently-recorded tearjerking version of the traditional 'Carrickfergus', the first Hothouse Flowers Irish-language recording.

Fiachna: "Traditionally, Irish has been an uncool language to speak, so it's great when we hear about teachers bringing videos into classes of us talking Gaelic; it's almost a way of popularising it. I think that it's true to say that young people are becoming more and more proud of Ireland. Maybe proud's a loaded word but certainly more aware of their traditions and heritage. We're very fortunate to have had deep roots from an early age. In England I get the feeling there's a lot of young bands who'll never be exposed to all that."

The support, and pride vested in them is nowhere more strongly shown than in their families.

Fiachna: "My father comes out with us to nightclubs; he's become a rock 'n' roller. He never went out before these last two years. Now, if I just want to stay in, I'll quite often get a phone call asking 'right, where are we off to tonight?' He's ligger number one."

Peter: "I think Liam has benefitted from this the most. Before, his parents looked on him as a time waster, not into doing much of anything. But since it's taken off they've really built up an understanding. he won't leave home now; he's totally into living there."

WALKING THE LINE

Most of Liam's time in Paris is spent, indeed, with his parents, a naturally charming couple in town to celebrate their silver wedding anniversary.

It's undoubtedly O'Maonlai's stage presence — ponytailed piano testifier — and his words that make the band special. Almost effortlessly he's crossed the divide into the mystic-seer sphere, his belief in the cleansing, healing power of music leading him to areas previously charted by the likes of Van Morrison, Bono and Bruce Springsteen.

You seem to have missed out a songwriting stage; by rights you should be singing about teen angst, rebellion or young love.

"I lived away from home for two years and made all my mistakes then. Then the band got together and I grew back towards my parents. I didn't really start to write until the band formed. But the songs are all love songs, maybe not *teenage* love songs."

Songs of worship perhaps?

"Well music should be about praising life, love, everybody. I dislike anger, I feel it inside myself sometimes but I try to avoid it. I don't see it as a positive thing, I'd rather look on the bright side.

"But I do feel there's a lot of deeply sad songs welling up inside me, the sort of thing I haven't written yet. Songs about the mistreatment of people en masse, that's definitely something that's coming to the surface."

The songs seem to have been written with the knowledge that you're going to reach a mass audience.

"From the word go we were writing for a big audience because we were writing for ourselves which is the biggest audience. Your own mind is infinite, the collective unconscious is definitely there, it makes a lot of sense.

"The songs are just things in life I think are very important, that should never be forgotten no matter what your beliefs. Like forgiveness is so important. I've been forgiven and I've been able to forgive and that's felt so good.

"Bono said something which really stayed in my mind. He was on a bus one time there and was this old lady. She sang 'Help Me Make It Through The Night'; she was drunk but she sang it loud and strong, you could sense she was really feeling the song, that it was getting her through the night."

So that's the acid test?

"A song that you can sing on top of a bus, that can get you through the night and helps you over a patch. For me that's a gold star, no question. A song that let's others know you've got similar problems, quirks or failings, that's what it's all about. Music is a fairly mysterious thing if you look at why it makes people react in a certain way."

Isn't there a sexual element to it all? You're a big star in Ireland, the face on thousands of walls. Do you think about that when performing?

"I don't know, it's a physical thing, you put a lot of effort into it. Some people read sex into it but it's not designed for that purpose. It's always been a licence for me to come out of myself; I'm not a naturally forward going person."

Amidst the welter of press acclaim in Ireland, there has been one dissenting voice. In an article in *Hot Press*, writer Bill Graham argued that the band were suffering from too much too soon, that their talent hadn't been allowed to develop properly and that outside the partisan support of Ireland they'd be in for a nasty shock. But Liam, the old head on young shoulders, is already tuned into the dangers ahead and even the weaknesses in the group's set.

"I'm aware of the fact that I have to keep my eyes wide open all the time. Maybe I worry too much. It's all built on sand, I know that; it's very easy to fall down.

But the Irish fame has been built on solid popularity, and, in any case, it seems to some people that bands in Ireland nowadays assume some sort of spurious over-importance.

"I think all good bands, no matter where they're from,have something more than just being manufactured for record sales. I think it's to do with dedication and love really. We think a lot about practical things, pacing the set, introducing each member one by one, building up to a peak mid-set with 'See Line Woman', then into 'The Ballad Of Katie' and back to the traditional sing-a-long encore.

"We're still making our mistakes, we always will. A lot of the songs, I'm not sure if they're even properly finished. It's valid to say that 'See Line Woman' is tokenistic in the way it features a bodhran (a traditional Irish hand drum). I'd like to use it throughout the set and I'm sure we will eventually. But I like 'See Line', the way it boils down to nothing but the bodhran, and sometimes the spotlight closes down onto it, a white circle in the middle of the stage. Looking just like the planet, man."

Liam was Ireland's bodhran champion two years running and in his youth was also noted as an exponent of the *sean nos* style of traditional singing. It wasn't until recently (he was 18) that he heard soul music and began to write. He seems to have quickly subsumed many influences, some he wasn't even aware of.

"I don't think that's strange at all. Music, like life, like people, is full of parallels. An awful lot of the ornamentation in soul and blues singing is similar to *sean-nos*.

"I first heard soul music at parties; it was for dancing to. I had the idea that if I was going to play music it would be like that. It took root in me then. But then I heard The Waterboys and they just sounded so like *themselves*. I didn't want to sound like them, I wanted to do what they'd done. I wanted to look inside myself and write like *me*. A song should be an abstract painting of yourself.

"Sometimes I find it difficult to pledge myself to words. Imagine all the ideas that come into your head — when it comes to writing it down it's hard to adapt. That's only natural, a human thing. But I think it's a gift, and once it's there, it's there until you die. You can kill it or suppress it; the trick is not to let that happen; the trick is to find different alleys and channels for it."

STEPPING LIGHTLY

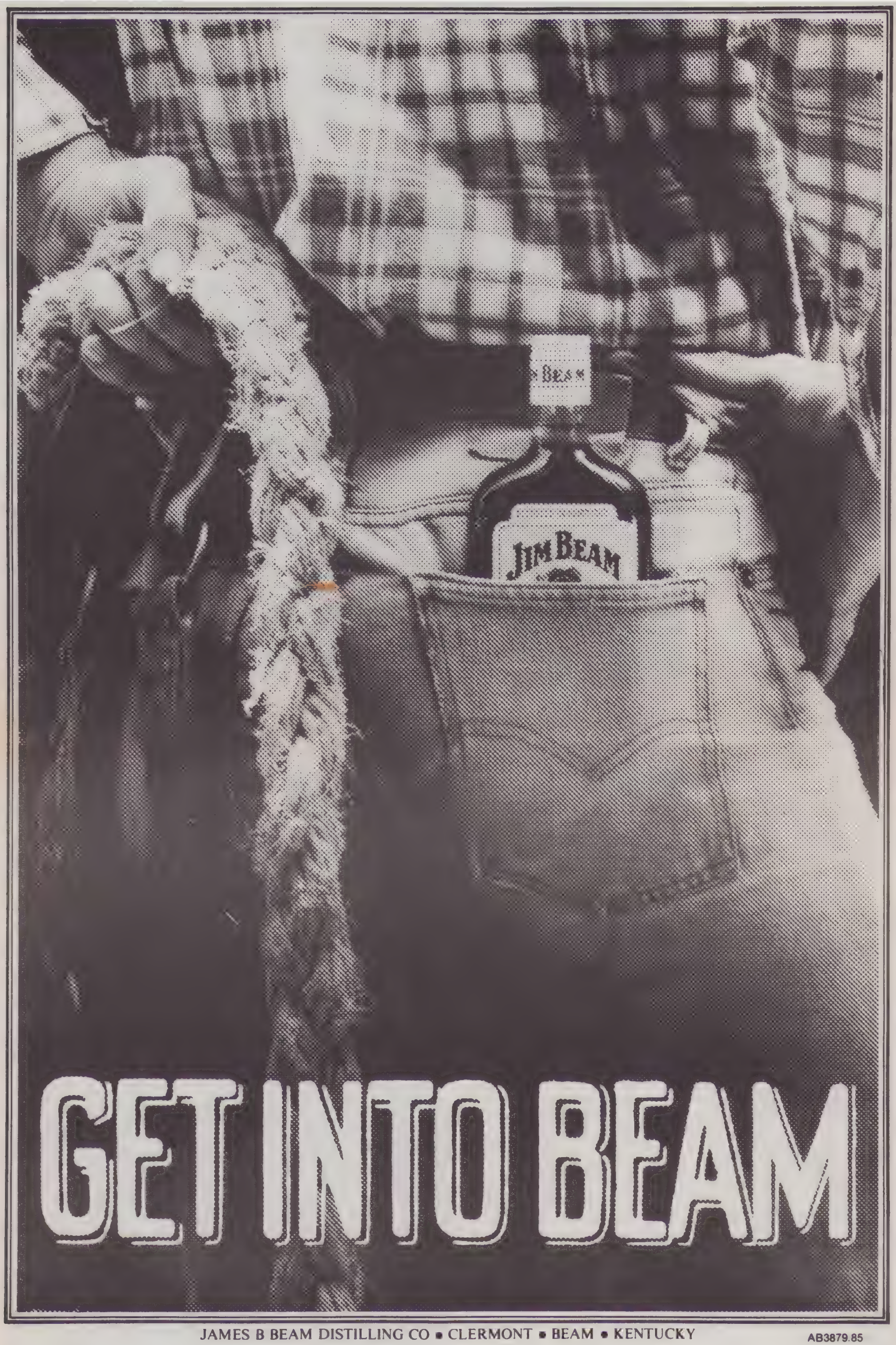
The venue in Paris is chi chi, overpriced, and has a monstrous dancefloor lighting rig overhead like something out of *Star Wars*. THHF are implausibly sandwiched between In Tua Nua and Asian on a week of 'Irish Rocks'. By Parisian standards (ie notoriously slow on the uptake pop-wise), the crowd is good, though failing to ignite the sort of fervour of recent British dates.

Backstage, Mary Byker is shouting "it wasn't loud enough", and the sound man is agreeing. Fiachna is talking French and doing a slow waltz while Leo plays some smokey sax. Gerry is drumming incessantly on a stool, Peter is being surrounded by the inevitable group of shy gigglers and Liam is talking (in Gaelic) to his ma and pa. He's thinking ahead, with his heart in the homeland.

"We're going to record the next record somewhere on the West coast, where there's fresh air, mountains and sea, maybe Kerry, maybe Wicklow; it can't do any harm. In the country, we all relax unbelievably. We become happy-go-lucky, and that's our essence. It's the way we started — busking and counting the money in the pub. I like the idea, and the idea of Irish geography, the idea that Ireland is like several countries, each with their own atmosphere.

"Galway is meant to be like Dixieland, everyone moves at a slow pace and there's music in all the pubs. Cork people are meant to speak with that uppity-downedy sort of lilt, because the county is built on hills. Kerry is meant to produce the best dancers because it's hills are rocky.

"You have to be very nimble and light on your feet to get along there."



JAMES B BEAM DISTILLING CO • CLERMONT • BEAM • KENTUCKY

AB3879.85

Official! Brian Wilson is a genius!

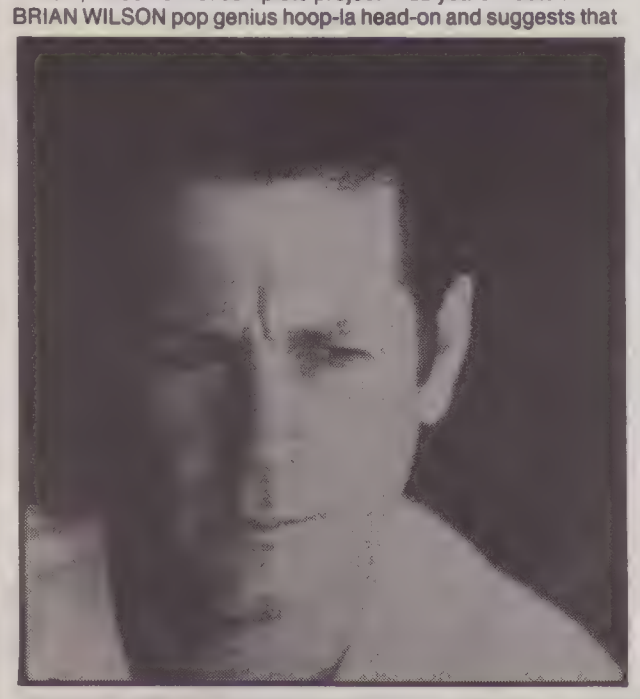
BRIAN WILSON
Brian Wilson
(WEA)
Come in Brian — we've waited for this since 1967.

Early that year, Wilson — who alone fashioned The Beach Boys *Pet Sounds* masterpeice — scrapped the nearly-finished follow-up, *Smile*.

That action and his subsequent retreat into a decade of mental decay, partly fuelled by drugs, a perfectionist urge and the Beatles *Sgt Pepper*, became rocklore.

The group's career has since been measured by what might have been *(Smile)*. The last album of Wilson's peak-era songs were used on 1971's *Surf's Up* LP. Nothing by The Beach Boys is considered to be worth a comparative damn since.

Now, Wilson's first complete project in 22 years meets all the BRIAN WILSON pop genius hoop-la head-on and suggests that the intervening years were little more than a trip to the malt shop.



This is not wishful thinking. The textures, the forests of harmonies and Wilson's repowered pitch all say that the patient is cured and back near his best. And how long ago that was!

Dr Eugene Landy holds the key. In 1975, he became Wilson's psychiatrist confidante. He is credited with "saving my life" on the sleeve. In 1988, Dr Landy co-writes five songs here and carries the title "executive producer" atop an exhaustive list of credits and thank-yous. He considers himself virtually a Beach Boy and takes a fair cut of Wilson's income.

That has caused some ripples, but this much is clear — Dr Landy's prescription has been the best medicine for Wilson's creative powers, if we can judge by this LP.

The most powerful fan's fears will be dispelled on Side One, track one, which sets the agenda. 'Love And Mercy' is classic melancholia from this pen, offset by the richest layers of backup vocals. But it's merely a rehearsal for the joy of 'Melt Away', a divine arrangement that verges on the perfection of 'Caroline No', off *Pet Sounds*. No self-respecting Beach Boys enthusiast will be without it next week. Chimes and bells cushion pearly tones ever so gently.

'Baby Let Your Hair Grow Long' almost puts him back in high school. It's a heavily nostalgic return to The Beach Boys' first steps outside the surf/hot rod genre. Wilson's childhood vision is even clearer on 'One For The Boys' where he single handedly recreates the barbershop trio sound he, Carl and Dennis used to attempt still crew-cut.

'There's So Many' pursues an outer-space metaphor into the highest vocal galaxies. While 'Night Time' swings along in too-brash a style and 'Little Children' is a soul exercise ordinaire, they are the only disposables. Even co-writer Jeff Lynne can't drown 'Let It Shine' in sickly strings, and we should hope not, for Wilson is optimistic, downright joyous within.

'Rio Grande' is the teaser for those with the 'Smile' bootleg. The choral tornado and other climatic impersonations show Wilson having fun with his own history — specifically, the famed 'Elements' suite off the scrapped project. 'Rio Grande' renews his commitment to the outer limits of the 'pop song', being a cowboy pantomine with tricks aplenty. Enjoy!

To rate *Brian Wilson* outside the context of his own history would be laughable. So on the scale that awards *Pet Sounds*' 10, *Surf's Up* 9, and *Wild Honey* and *20/20* 8, I reckon this to be a landmark. Brian Wilson's dark ages are finally at an end.

— DAVID SWIFT

JOAN ARMATRADING
The Shouting Stage
(Festival)
Joan Armaplating? Um, a tough exterior protecting tender heart and guts? Yes, 12 years and thirteen LPs after the classic *Love And Affection*, she still has it. An emotional innocence and naivete is within her.

Let's hope the same can be said for Julia Fordham when the time comes.

Armatrading has made the feeling last. Her surprising and spontaneous inflections, capable of ringing a song like a coin on a counter, have been tempered by a deep-heated vocal range.

Check at all costs 'Stronger Love' and 'Dark Truth', the finest cuts from this fined LP. They illustrate that she has perfected the art of making the epic into the epicurean, the luxurious, where her impassioned nature is moved to anguish or joy.

She has always had the courage to express her needs, and on 'The Shouting Stage' her longing is almost uncomfortable. All the intricacies and equations of the personal relationship are filtered down into one word — desire. It's her desire that has a capacity to charm and surprise,dd that shifts behond commonsense, which after all, is what all good pop music is about.

— RICHARD NORTH

DAMIEN LOVELOCK
It's A Wig Wig Wig Wig World
(Hot/Survival)
It's hard to get a handle on this. The most striking thing about this record is its lack of direction and focus. The songs don't save it. Lovelock's voice, deep and laid back, leave minimal impressions on this listener's mind. He quite often sounds like early Lou Reed singing the bored filler tracks between the classics. No classics here though. It all sounds a bit pointless, like Lovelock had a week off and some studio time to kill.

The playing from his famous-faces scratch band is the high point of this excursion. Peter Koppes, Joe Latty, Richard Ploog, Rick Grossman and performing producer Bruce Galloway play so well that they end up eclipsing their leader. They can't however overcome the weak material and the end result appears forced. Only "Janni" convinces. Next to the silly title, Lovelock's blank expression on the cover is an honest reflection of what's inside. For friends, family and devoted friends.

STEPHEN ANDREW

JODI STOR
Revelation
(Larrikin)
This debut release from one of Melbourne's up and coming jazz singer/songwriters features a band with rare depth and experience. Having honed their skills over a number of years playing various musical styles the band works well as a unit.

From the opening of the title track — one of the best on the album — certain elements of this record become clear. Tony Noris' trumpet adding the right amount of accent to each song without being overpowering at anytime, Michael Jordan's precise but light drumming, while Joni McAll's piano adds delicate weight to the airness of the rhythm. This contrasts with Shane Omara's guitar solos which have a very art rock sound about them, very King Crimson circa 1974. I think and an interesting appearance on a jazz record where you would normally expect to hear something smoother or tamer. Geoff Kluke bass playing throughout is precise without being clinical as well as being fast and complimentary with the drumming, the solo in 'Moving On' being particularly pleasant.

Two other songs which stand out are 'Firelight' and the scat vocal 'Outside In'. This is one song which compliments Jodi Stor's voice quite well, throughout the album she sounds a little strained and edgy in the upper register of her voice making the interpretation appear colder than is desirable. This album is hard not to recommend, even if the vocal style is not to your liking the band is certain to be.

MARTY WILLIAMS

MATT BIANCO
Indigo
(WEA)
Hidden Beneath Miami's mattblack retirement havens are decades of immigrant dreams gone sour and sundry apparatus befitting the centre of the cocaine boom; sores which remain concealed while Latino trappings inform Matt Bianco's all very nice, smooth and easily digestable comeback stroll down pop's fastest lane.

The Miami Sound Machine-produced hit single and its rogue calypso bloodbrother are two mildly distinguished tracks which harass one to distraction and irritation with chainsaw style hooks. Elsewhere, tracing the trajectory of their flight-path lead us to leaden memories best banished — supper-club affectations and Wag Club circa '81 ethnic boogie pilferage.

Sure they cut the mustard when garishly contrasted against the radio-friendly bleeps and drones that pass for competition but only as incandescent novelty, a caterwauling carry-on kneesup with some agitated ghosts. And all the frilly funk frippery, jazzy piano fills and nifty horn charts in that blasted city won't do more than delay the ultimately soporific effect.

— DELE FADELE

SINGLES

EDITED BY MARA SMARRELLI

THE CHILLS
Wet Blanket
(Flying Nun)
A brighter, bassier tone on this re-mixed version which first appeared on their illuminating *Brave Words* album. A mesh of ringing guitars, cascading keyboards that draw you in. Martin Phillips has the talent to direct a dimple love song to the heavens which lightens the soul. But then I'm biased — The Chills are one of my favorites from New Zealand. Comes with a non-album b-side.

PRINCE
Glam Slam (Paisley Park)
In typical Prince fashion this is showy. If this isn't a hit on radio there's no way it would be overlooked on the dance floor. Big boss drums, keyboards, percussion and theatrics backing up the sultry Prince.

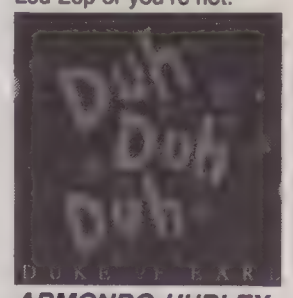
EDDY GRANT
Harmless Piece Of Fun (EMI)
Unfortunately, nothing too outstanding here as Grant goes for a slick, programmed offering this time round (breaking from his usual reggae mould). Vocally it's bold but musically it's too safe.

THE BADARTS
The Girl's Gone Bad (Polyester)
A guitar pop melodic debut release from his Melbourne 6 piece features female lead vocals and just enough sax. Comes with 2 tracks on the b-side — the uptight "Waiting In Line" and the catchy "I Won't Be Sorry". Not bad at all.

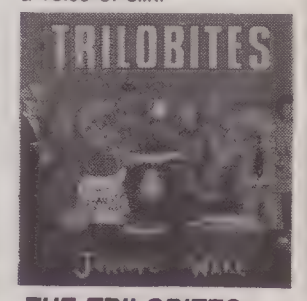
DWEEZIL ZAPPA
My Guitar Wants To Kill Your Mama (Chrysalis)
Coming from the Zappa family (son of Frank Zappa), Dweezil sure has inherited his father's 'zany' and 'wacky' concepts. A heavy rock guitar metal trip through b-grade shock lyrics. Guitar solos, a chorus of screeching vocalists and rolling drums. Gnarly stuff!

JOAN ARMATRADING
The Shouting Stage (A&M)
A floating experience. With such a songstress it's the voice and delivery that one's attention should focus on. A sad song of love and a faded relationship taken from the album of the same name. There're no illusions or fanciful appearances — this is soulful and bare.

JIMMY PAGE
Wasting My Time (Geffen)
Guitar heroes sign up here! Page wails and growls his way through this mega 4½ minute guitar solo. It's produced by the main man himself from his *Outrider* album. You're either into Led Zep or you're not.



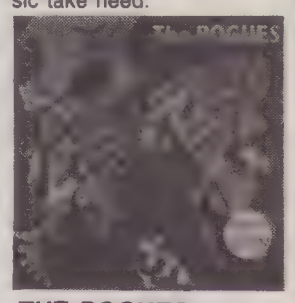
ARMONDO HURLEY
Duke Of Earl (EMI)
It had to happen I guess. To capitalise on the success of that "Decore" shampoo commercial, its vocalist has released this 'original' version of the song. There's sure no doubt that he's got a voice of silk.



THE TRILOBITES
Jenny's Wake (Waterfront)
As usual the Trilobites prove they're one of the more competent local bands around. Based on the story of a fan of theirs that took her own life. Fierceful drumming, scorching guitars, and gutsy lead vocals from Mike Dalton. See this band live for pete's sake!

T'PAU
Valentine (Virgin)
Can't understand why this band receives so much attention. Sounds like a lot of other things that go in one ear and out the other. Booming drums, crying female vocals and hogwash! As a writer from the *The Age* recently . . . "T'Pau? More like K'plunk!"

SUSAN MAZER & DALLAS SMITH
City Cruise (Music West)
From this new 'ambient' label comes a number of various artists such as, Ray Lynch, Jim Chappell, Kenneth Nash, and this particular one. Percussive, jazz, synthesized instrumental ensemble. Lovers of jazz fashion and soundtrack music take heed.



THE POGUES
Fiesta (Festival)
A real ho-down-Spanish-festive — "roll out the barrel" — feel to this. Much prefer the classic celtic tunes the Pogues are first class at performing. "Sketches Of Spain" on the b-side is nothing too spectacular either. Disappointed. The 12" comes with an extra track "South Australia".

AUSTRALIAN INTERNATIONAL MUSIC SHOW

SYDNEY SHOWGROUND AUGUST 25–29 1988

THE 1988 Australian International Music Show will be staged at the Royal Agricultural Society's Sydney Showground between August 25th and August 29th. It will be one of the official events planned to celebrate the nation's Bicentennial Year. It will also be the venue for many of the activities associated with Music Week in New South Wales.

The activities within the Showground will include

★ **The largest and most comprehensive display of musical instruments and sound equipment ever seen in Australia. Everything will be there including the latest models and imports. Within one building it will be possible to inspect the various alternatives, make the correct decision and negotiate the right price. Salesmen will be on hand to take orders and arrange quick deliveries.**

★ **Diagnostic clinics conducted by the New South Wales State Conservatorium of Music to assess the potential of children aged 5 to 8 years for musical studies. The clinics will be the first of their kind to be held in Australia. Tests for each child will last for about 40 minutes. Results will be forwarded by mail to parents who have requested the service. Advances in computer technology will enable the assessment to become increasingly sophisticated. The tests at this stage do not indicate a child's potential for a particular instrument as this is only possible following a more individual assessment which takes into account features of the child's development such as teeth and lips.**

★ **Workshops for school bands and orchestras conducted by the Musicians Union of Australia. Professional musicians, many with well known names and regularly working in radio, television and the recording industry, will be available for coaching and to make music with the boys and girls in the band.**

★ **The Bicentennial Battle of the Bands Challenge. An opportunity for under 25 year old members of amateur rock groups to compete for $20,000 worth of musical instruments and sound equipment. Final round at the Sydney Show Grounds's Dalgety Centre on Saturday August 27th. Seating for 1000 fans and supporters.**

★ **A seminar for music teachers conducted by the Musicians Union of Australia. Advice from former students who accepted the challenge of learning how to play a musical instrument and are now star performers at professional level.**

★ **The 'Proudly Made In Australia' shop. A boutique for discerning customers seeking handcrafted musical instruments of exceptional quality. Members of the Australian Association of Musical Instrument Makers will welcome visitors and show them a wide range of instruments recently made in Australia by highly skilled local craftsmen.**

The show will be open to the public for the first three days.

Thursday	August 25th	10am-6pm	Adults $4, Children $2, Family $8
Friday	August 26th	10am-8pm	Prices as above
Saturday	August 27th	10am-9pm	Adults $6, Children $3, Family $10
Sunday	August 28th	Reserved for members of the music trade	
Monday	August 29th	Reserved for members of the music trade	

ORGANISED BY: Australian Music Association Music Week Committee Musicians' Union of Australia
PO Box 135 Artarmon 2064 Australia Tel (02) 439 1822 Fax (02) 439 1553 Telex AA72451

Australia 1788 1988

VIDEOS...VIDEOS...

Star Trek — The Next Generation

STAR TREK — THE NEXT GENERATION
Starring: Patrick Stewart, Jonathan Frakes
CIC-Taft

Welcome aboard the new 'Galaxy Class' Enterprise for another two adventures in the unexplored reaches of the Universe.

In the first tale of this *Star Trek* series titled *The Last Outpost*, Commander Riker must pass an alien inquisition to free the captive crew of The Enterprise. We also meet the ferocious Ferengi as both their starship and the Enterprise are frozen in space by a mysterious alien life-form known as Portal.

The second adventure, *Where No One Has Gone Before,* sees the crew of the Enterprise accidentally propelled a billion light years to a bizarre galaxy where your very thoughts are turned into reality. Young Wesley Crusher and a dying alien are the Enterprises only hope for escape.

A totally new crew is aboard *Enterprise* for this new series, but don't be disappointed as Patrick Stewart who plays Captain Jean Luc Picard and Jonathan Frakes as Commander Riker are as captivating as old Spocky and Kirky were in the original series. In fact all the faces are new — all having their own idiosyncracies.

Even if sci-fi adventures sound as exciting as flying to the moon, *Star Trek* is a wonderful 'out of this world' experience which should not be missed. Original Star Trek fans are sure to be impressed as well as the next generation. A worthwhile journey to the video store. — **DEBRA NICHOLDS**

Moving Target

MOVING TARGET
Starring: Jason Bateman, Tom Skerritt, John Glover
CEL

When Toby Kellogg arrives home from summer camp earlier than planned he discovers his family have vanished into thin air. Even the furniture no longer exists.

Toby scouts the neighborhood desperately searching for any clues to his parents whereabouts, the deeper he delves the more baffling it becomes.

When his friend Jeff is murdered, Toby realises somebody with a deadly motive is looking for him. Terrified and desperate he becomes a 'moving target' in a deadly game of hide and seek without knowing why.

Moving Target is well casted and features Jason Bateman as Toby — known for his roles in the television series *Little House On The Prairie* and most recently *Teen Wolf Too.* Also starring is Tom Skerritt whose credits include *Top Gun, Alien* and *MASH.*

There's nothing slow about *Moving Target,* it's a pacy thriller which also combines action, romance and comedy, giving the viewer a couple of hours highly recommended entertainment. The plot unfolds with subtlety and style and even although the main characters are teenagers, the film will appeal to all ages.

This film is right on target for worthwhile viewing. — **DEBRA NICHOLDS**

FILMS...FILMS...FI

Elton pulls out . . . .

Elton John has pulled out of Ken Russell's new film *The Rainbow,* just three days before the project was due to get underway in Hollywood.

Elton gave no specific reason for dropping out of the film, in which he was to co-star with Academy Award winning actress Glenda Jackson.

His management told the producers there were "personal reasons" why Elton couldn't fulfil his contract.

Elton's role in the film, which is based on the predecessor to D.H. Lawrence's Women In Love, has been taken over by David Hemmings, who'll play the part of Uncle Henry.

British-born Hemmings has starred in dozens of films since the 1960's, including *Blow Up, The Charge Of The Light Brigade, Barbarella* and *Just A Gigolo.*

Elton, who was quoted recently as saying he thought *The Rainbow* was the best film treatment he'd ever read, previously worked with Ken Russell in 1975 on the film *Tommy.*

★ ★ ★

Filming has been completed on the new U2 film, U2 : *Rattle And Hum,* which has been directed by Phil Joanou.

The footage was shot during the band's American concert tour, with Michael Hamlyn of Midnight Film producing. The band's manager, Paul McGuiness served as executive producer.

To coincide with the film's tentative release later this year, Island Records will release a double album by the band, which will be produced by Jimmy Iovine.

The title, *Rattle And Hum,* is taken from a line in the song "Bullet The Blue Sky".

Says Bono, "It'll be like nothing else you've ever seen. It'll be a work of art, not unlike the Beatles film *A Hard Day's Night* with a touch of Stephen Spielberg thrown in.

"The cameramen followed us everywhere — on stage, in the bathroom and even to bed."

★ ★ ★

If the current stack of films setting box office records around the world is all a little mind-boggling, you'll be awestruck by the second wave of summer flicks to be released in coming months.

Moviemakers in the U.S. believe the five big films they have at the moment - *Crocodile Dundee 2, Coming To America, Who Framed Roger Rabbit* and *Bull Durham* - have done the trick and lured people back to the cinema.

They're so confident, they'll pulling out their big-name films for Christmas. The lineup includes:

* *The Dead Pool* (Clint Eastwood)
* *Midnight Run* (Robert DeNiro)
* *Vibes* (Jeff Goldblum and Cyndi Lauper)
* *Betrayed* (Tom Berenger and Debra Winger)
* *Cocktail* (Tom Cruise and Bryan Brown)
* *Die Hard* (Bruce Willis)
* *Young Guns* (Charlie Sheen, Emilio Estevez, Keifer Sutherland)
* *Married To The Mob* (Matthew Modine and Michele Pfeiffer).

There were several mid-summer releases last year that weren't expected to set box offices alight, but did. They included *La Bamba, Dirty Dancing* and *Robocop.*

Rutger Hauer is in Australia at present, filming his leading role in the $20 million feature film, *Salute Of The Jugger.*

Joan Chen is his leading lady in the film, written by David Peoples *(Blade Runner)* and produced by Chuck Roven.

Described as a science fiction action film, *Jugger* will be made under a scheme using standard Australian tax writeoffs.

The same scheme was recently applied to

the just-completed feature *Jackknife,* starring Robert DeNiro, which used Australian tax writeoffs. Its budget was $19 million.

★ ★ ★

Tom Conti, Rod Steiger and lumpy-necked Susan George have started work on White Roses, being produced in Yugoslavia by Miss George's husband, Simon McCorkindale . . . Linda Fiorentino is in New York playing the lead role in John Bryum's new feature, The War At Home . . . Jane Fonda has just returned from Buenos Aires, where she looked at a rough cut of her latest film Old Gringo. She's now about to start work in Connecticut on Union Street . . .

Michael York is off to England to star as Charles the Second in Dangerous Love and then to Spain to work on Return Of The Three Muskateers. He'll be reunited for that one with Oliver Reed, Richard Chamberlain and Frank Finlay . . . Helena Bonham Carter and Lynn Redgrave are the two female leads in Getting It Right, which started filming in London last week . . . Robert Mitchum, Peter Strauss and Connie Sellica are in New Zealand at the moment, working on a new four hour mini-series called Brotherhood Of The Rose, for America's NBC Network . . .

Remington Steele star Pierce Brosnan heads an all-star cast for the new NBC-TV (US) mini-series, Around The World In 80 Days. Co-stars in the series, to be shot in London, Hong Kong, Thailand and Yugoslavia, include Eric Idle and Peter Ustinov. Small guest roles have gone to Roddy McDowell, Robert Morley, Lee Remick, Robert Wagner and Jill St John. — **DULCIE JEAN**

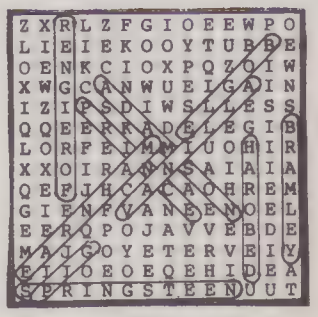
WORDS...ROCKWORDS...WORDS...ROC

R	O	R	T	I	E	H	M	E	L	A	A	U	L
U	Q	E	A	J	U	S	I	F	P	I	A	K	E
S	E	G	Z	K	E	J	U	E	R	O	E	P	U
F	L	X	I	N	I	H	A	T	X	L	C	I	U
E	H	G	R	W	I	M	Z	G	L	V	H	E	G
B	A	A	U	U	I	I	N	Y	X	Z	A	Q	W
U	B	D	O	O	A	U	G	E	E	D	I	I	U
N	Q	E	J	L	O	K	J	N	E	C	N	E	V
N	I	S	I	Y	Y	G	A	U	I	W	F	I	E
Y	E	X	A	T	A	I	N	E	O	T	I	A	P
M	W	U	P	V	S	T	Z	O	T	H	S	U	O
E	E	A	Y	K	I	A	D	E	F	P	X	H	A
N	E	Y	K	X	P	L	E	X	G	N	M	C	F
Q	N	G	R	O	E	W	F	B	Z	E	E	A	D

All you need to do is find and circle the words (they can run upwards, backwards, diagonally, etc.) and the first three correct entries received will win a six-month subscription to Juke. NB. Current subscription holders are ineligible.

1. Echo & The (group's last name?) appear to have split up, although an official statement has yet to be made.
2. Both (name?) and Mick Jagger are planning to use classical musicians to open their shows here, later in the year.
3. The (group's first name?) Boys have not split up, and have lashed Def Jam supremo Rick Rubin for spreading bogus reports about their demise.
4. Neil (surname?) is embroiled in a battle with MTV in America over the video for his latest single, "This Note's For You".
5. Paul (surname?) & The Coloured Girls will be out of Australia for the rest of the year as they tour across the US and Europe and record a new album.
6. Hip UK art/noise band Jesus And Mary (last name?) will be playing national dates in September.
7. Melbourne band (name?) have won the Australian final of Juke/Yamaha Rock '88.
8. Next month, Steve (surname?) will undertake his first tour of Britain for five years.
9. Two of America's hottest live rap acts, Run DMC and Eric B. & (last name?), will be in Australia for a short weekend of dates in November.
10. How true are the rumours that Jimmy (surname?) will release a live LP later in the year?

Last week's answers:
Adamson
Bogle
Bramley
Deborah
Farnham
Foreigner
Pig
Prince
Springsteen
Vanilla



603-611
Little Lonsdale St
Melbourne 3000
Postal Address:
Box 628E
Melbourne, Vic 3000

Phones:
605 4226
605 4230
(Editorial)

605 4228
(Gig Guide)

605 4229
(Advertising)

FAX NO. (03) 679096

EDITOR
Christie Eliezer
FEATURES EDITOR
Byron Smith
ASST. TO THE EDITOR
Debra Baines
ADVERTISING MANAGER
Greg Phillips
(03) 605 4229
ART DIRECTION
Mark Maloney
MANAGING EDITOR
Leonard J. Shaw
PRODUCTION MANAGER
Paula Parker
GROUP ADVERTISING MANAGER
Paul Riva
GROUP MARKETING MANAGER
Barry Judge
CONTRIBUTING EDITORS
Ed Nimmervoll (charts)
Dulcie Jean (films)
Bryan Patterson (technology)
Mara Smarrelli (reviews)
Debbie Nicholds (videos)
Anita Winslow (books)
AUSTRALIA
Scott Howlett
Michael Smith
Brian Jones
Michael Morris
Peter Holmes
Ian McFarlane
Simon Maynard
Vin Maskell
David Dawson
Robbie Coates
Murray Engelheart
Robert Vella
Stephen Andrew
Doug Kesselring
Elliott Nugent
Steve Phillips
Mark Cromelin
Peter Mulholland
Peter Donald
CARTOONIST
Maurice Argiro
OVERSEAS
Jillian Hughes (London)
Rebecca Batties (New York)
Stu Coleman (London)
Tamara Handii (Los Angeles)
Bradley Schruers (Toronto)
Ray Telford (Los Angeles)
Sasha Stojanovic (London)
Yukiro Osoku (Tokyo)
Erich Menschler (Munich)
David Horowitz (New York)
Penny Harding (New York)

PHOTOS
Tony Mott
Bob King
Ian More
Marty Williams
Linda Tanner
Greg Noakes
Neale Duckworth
Chris Leslie
Matthew Deller

NATIONAL ADVERTISING CONTACTS:
SYDNEY
Syme Magazines
Level 7,
50 Margaret Street,
Sydney, 2000.
Ph (02) 29 6271
Fax (02) 29 7269

ADELAIDE
Tony Giuliani,
Cumberland Media,
12 Eaton Street,
Cumberland Park,
SA 5041
(08) 373 1142

PERTH
Frank Hall Media
4th Floor,
102 James St.,
Perth, 6000
(09) 328 2539

BRISBANE
Tania Bond,
51 Railway Tce,
Milton, Brisbane
(07) 368 2307
Fax: (07) 369 4073

Printed and published by Leonard J. Shaw, 39 Granya Grove, Mt Eliza 3930. Printed at Quadricolor Industries Pty Ltd. Proprietor: Syme Magazines, a division of Syme Media Pty Ltd, 250 Spencer Street, Melbourne 3000. Distributed in Victoria by Magidisa Pty Ltd 250 Spencer Street, Melbourne 3000, in S.A., by John Fairfax & Sons Limited, in Tasmania by The Mercury 93 McQuarie Street Hobart 7000 in N.S.W., Queensland and W.A. and New Zealand by Newsagent Direct Distribution, 180 Bourke Rd. Alexandria 2015

The publisher's terms and conditions are set out in its current advertising Rate Card which is available on request. They include an exemption clause, a monetary limitation of liability clause and an indemnity from the advertiser and from any advertising agent. Advertisers and agents are advised to read the Card before placing an advertisement or series of advertisements.

Juke Magazine regrets that it is not possible to verify information other than that conveyed in editorial content of the publication. Although Juke uses its best endeavours to ensure the accuracy of everything it publishes, Fair Trading Act 1985 requires Juke to disclaim any belief in the truth or falsity of information which is supplied to it and which is published in other than editorial content

JUKE OZ CHARTS

SINGLES

1	1	**AGE OF REASON, John Farnham**	**BMG/RCA**
2	4	**SIMPLY IRRESISTIBLE, Robert Palmer**	**EMI**
3	6	**PERFECT, Fairground Attraction**	**BMG/RCA**
4	2	**BETTER BE HOME SOON, Crowded House**	**EMI**
5	—	**I OWE YOU NOTHING, Bros**	**CBS**
6	3	GOT TO BE CERTAIN, Kylie Minogue	Mushroom/Fest
7	7	MOTOR'S TOO FAST, James Reyne	EMI
8	12	FAT, Weird Al Yankovic	PolyGram
9	10	WANNA BE UP, Chantoozies	Mushroom/Fest
10	14	MAN WITH A GUN, Jerry Harrison	PolyGram
11	5	WHAT A WONDERFUL WORLD, Louis Armstrong	Festival
12	8	UNDERNEATH THE RADAR, Underworld	WEA
13	16	DROP THE BOY, Bros	CBS
14	9	FAST CAR, Tracy Chapman	WEA
15	18	DON'T BE CRUEL, Cheap Trick	CBS
16	13	THE FLAME, Cheap Trick	CBS
17	11	I WANT YOU BACK, Bananarama	Liberation/CBS
18	—	ANYTHING FOR YOU, Gloria Estefan	CBS
19	21	BLUE MONDAY '88, New Order	Violition/CBS
20	—	WILD WORLD, Maxi Priest	Virgin/EMI
21	17	I DON'T WANT TO GO ON WITH YOU LIKE THAT, Elton John	PolyGram
22	24	BOYS, Sabrina	PolyGram
23	—	HEY LITTLE BOY, Divinyls	Festival
24	—	WHEN IT'S LOVE, Van Halen	WEA
25	—	THE PERFECT DAY, Fischers-Z	BMG/RCA

ALBUMS

1	—	**AGE OF REASON, John Farnham**	**BMG/RCA**
2	—	**KYLIE, Kylie Minogue**	**Mushroom/Fest**
3	1	**TEMPLE OF LOW MEN, Crowded House**	**EMI**
4	2	**'88 KIX ON, Various Artists**	**PolyGram**
5	4	TRACY CHAPMAN, Tracy Chapman	WEA
6	11	PUSH, Bros	CBS
7	3	WOW, Bananarama	Liberation/CBS
8	5	RICHARD MARX, Richard Marx	EMI
9	7	GOOD MORNING VIETNAM, Original Soundtrack	Festival
10	18	OPEN UP AND SAY AAH, Poison	Liberation/CBS
11	17	LIVE 1980-86, JOE JACKSON	Festival
12	10	ROLL WITH IT, Steve Winwood	Virgin/EMI
13	8	OU812, VAN HALEN	WEA
14	14	CASUAL GODS, Jerry Harrison & The Casual Gods	PolyGram
15	6	HITPIX '88 VOL 2, Various Artists	EMI
16	9	TIFFANY, Tiffany	WEA
17	12	REG STRIKES BACK, Elton John	PolyGram
18	13	TOUR OF DUTY, TV Soundtrack	CBS
19	15	INTRODUCING THE HARDLINE ACCORDING TO, Terence Trent D'Arby	CBS
20	22	LAP OF LUXURY, Cheap Trick	CBS
21	16	BONK, Big Pig	Mushroom/Fest
22	19	SCENES FROM THE SOUTH SIDE, Bruce Hornsby & The Range	BMG/RCA
23	21	KICK, INXS	WEA
24	23	STRINGER, Kate Ceberano & Wendy Matthews	Festival
25	25	MONSOON, Little River Band	WEA

ALTERNATIVELY

SINGLES

1	**HINDSIGHT, The Church**	**EMI**
2	**EVERYBODY'S GOT TO, Ed Kuepper**	**True Tone**
3	**THE NOT SO LUCKY COUNTRY, Various Artists**	**Reactor**
4	**LOST, Died Pretty**	**Blue Mosque**
5	**HARD TO BEAT, Various Artists**	**Au Go Go**
6	BRUTE FORCE & IGNORANCE, Exploding White Mice	Greasy Record Co.
7	TROUBLE FROM PROVIDENCE, Sacred Cowboys	Citadel
8	PADDOCK OF LOVE, Lubricated Goat	Black Eye
9	THE LEATHER DONUT, Various Artists	Black Eye
10	BARBED WIRE KISSES, Jesus & Mary Chain	WEA
11	NOW THAT'S WHAT I CALL QUITE GOOD, The Housemartins	Festival
12	RAMONES MANIA, The Ramones	WEA
13	'78-'81, The Hitmen	Survival
14	INTO THE VOID, Vicious Circle	Waterfront
15	LONELY MR HAPPY, Deadly Hume	Phantom
16	OUT, Happy Hate Me Nots	Waterfront
17	VOLATILE, Lime Spiders	Virgin
18	THE ENERGETIC COOL, Bachelors From Prague	3333
19	FOUR OF A KIND, D.R.I.	Metal Blade
20	WHATEVER, The Dough Boys	MTL
21	LABYRINTH, The Moffs	Citadel
22	SUBSTANCE, Joy Division	Factory
23	STRAIGHT EDGE HOLOCAUST, Where's The Pope	Reactor
24	ROARING DAYS, Weddings Parties Anything	WEA
25	FOREVERGLADES, Bhagavad Guitars	Red Eye

ALBUMS

1	**REPTILE, The Church**	**Mushroom**
2	**LIT BY THE FUSE, Ups & Downs**	**Mushroom**
3	**TOO MANY CLUES, Ed Kuepper**	**True Tone**
4	**TROUBLE FROM PROVIDENCE, Sacred Cowboys**	**Citadel**
5	**TOWERS OF STRENGTH, Died Pretty**	**Blue Mosque**
6	FEAR, Exploding White Mice	Greasy Record Co.
7	BACK ON THE BREADLINE, Hunters & Collectors	White
8	THE MERCY SEAT, Nick Cave	Mute
9	JENNY'S WAKE, Trilobites	Waterfront
10	ATMOSPHERE, Joy Division	Factory
11	THE OTHER SIDE OF YOU, Lime Spiders	Virgin
12	WHEN THERE'S THIS PARTY, Ed Kuepper	True Tone
13	MOTORBIKIN', The Johnnys	Mushroom
14	SWIM TO SHORE, The Hummingbirds	Phantom
15	HARD FOR YOU, The Butcher Shop	Black Eye
16	BICYCLE THIEVES, Captain Cocoa	Rampant
17	WALKIN' ABOUT, Venom P. Stinger	Aberrant
18	SIXTEEN, The Spliffs	Revolution
19	NO WARNING, Toys Went Beserk	Aberrant
20	JOHN BONHAM'S COKE ROADIE, This Is Serious Mum	Elvis
21	I THINK I LOVE YOU, Ratcat	Waterfront
22	DOCTORIN' THE TARDIS, Time Lords	RCA
23	KNOCK ON WOOD, The Nubiles	Rampant
24	WET BLANKET, The Chills	Flying Nun
25	ARE YOU EXPERIENCED, No	Au Go Go

Compiled with the assistance of Brashs (Independent Sales), Au Go Go, Red Eye, Umbrella and Da Da Records.

Metal

1	**OPEN UP AND SAY . . . AHH! Poison**	**(CBS)**
2	**NO PLACE FOR DISGRACE, Flotsam Jetsam**	**(Roadrunner)**
3	**THEM, King Diamond**	**(Roadrunner)**
4	**OPERATION MINDCRIME, Queensryche**	**(EMI)**
5	**THE NEW ORDER, Testament**	**(Megaforce)**
6	**LITA, Lita Ford**	**(WEA)**
7	**BIERMACHT, Wehrmacht**	**(New Renaissance)**
8	**OUT OF THE DARK . . . INTO THE LIGHT, Kreator**	**(Noise)**
9	**SURFIN' M.O.D., M.O.D.**	**(Megaforce)**
10	**QUEEN OF THIEVES, Taramis**	**(Metal Blade)**

● *Courtesy Metal For Melbourne Records*

Clubland

1	**THE ONLY WAY IS UP, Yaz**
2	**MEGAMIX, Sabrina**
3	**REACH OUT '88, Four Tops**
4	**DOCTORIN' THE TARDIS, Timelords**
5	**PEEK-A-BOO, Siouxsie & The Banshees**
6	**MY CHICO, Sabrina**
7	**HOLD ON TO WHAT, Evelyn King**
8	**JIVE INTO THE NIGHT, Green Olives**
9	**SUPERFLY GUY, S-Express**
10	**BEST OF MY LOVE, Dee Lewis**

● *Courtesy Central Station Records, Melbourne.*

Videos

1	**FULL METAL JACKET**	**(Warner Bros)**
2	**TEEN WOLF TOO**	**(Filmpac)**
3	**THROW MOMMA FROM THE TRAIN**	**(RCA Columbia)**
4	**INNER SPACE**	**(Warner Bros)**
5	**THE RUNNING MAN**	**(Roadshow)**
6	**MAID TO ORDER**	**(Roadshow)**
7	**A NIGHT ON THE TOWN**	**(Touchstone)**
8	**SLAUGHTERHOUSE ROCK**	**(Key United)**
9	**SUMMER SCHOOL**	**(CIC-Taft)**
10	**JAWS-THE REVENGE**	**(CIC-Taft)**

● *Courtesy Movieland*

Four Tops — dressed to kill in the Dance Charts

CHARTS

USA

SINGLES

1	1	**POUR SOME SUGAR ON ME, Def Leppard**	**Mercury**
2	4	**ROLL WITH IT, Steve Winwood**	**Virgin**
3	3	**HOLD ON TO THE NIGHT, Richard Marx**	**EMI/Manhattan**
4	2	**THE FLAME, Cheap Trick**	**Epic**
5	8	**HANDS TO HEAVEN, Breathe**	**A&M**
6	10	SIGN YOUR NAME, Terence Trent D'Arby	Columbia
7	9	MAKE ME LOSE CONTROL, Eric Carmet	Arista
8	5	NEW SENSATION, INXS	Atlantic
9	13	1-2-3, Gloria Estefan & The Miami Sound Machine	Epic
10	11	RUSH HOUR, Jane Wiedlin	EMI/Manhattan
11	6	MERCEDES BOY, Pebbles	MCA
12	17	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise/Warner
13	19	I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
14	16	DO YOU LOVE ME?, The Contours	Motown
15	25	MONKEY, George Michael	Columbia
16	21	JUST GOT PAID, Johnny Kemp	Columbia
17	18	PARENTS JUST DON'T UNDERSTAND, D.J. Jazzy Jeff & The Fresh Prince	Jive/RCA
18	24	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
19	22	COLOUR OF LOVE, Billy Ocean	Jive/Arista
20	12	NITE AND DAY, Al B. Sure!	Uptown/Warner
21	—	FAST CAR, Tracy Chapman	Elektra
22	14	FOOLISH BEAT, Debbie Gibson	Atlantic
23	—	THE TWIST, Fat Boys	Tin Pan Apple
24	—	SWEET CHILD O'MINE, Guns'n'Roses	Geffen
25	—	SIMPLY IRRESISTIBLE, Robert Palmer	EMI/Manhattan

ALBUMS

1	3	**APPETITE FOR DESTRUCTION, Guns And Roses**	**Geffen**
2	2	**HYSTERIA, Def Leppard**	**Mercury**
3	8	**ROLL WITH IT, Steve Winwood**	**Virgin**
4	4	**TRACY CHAPMAN, Tracy Chapman**	**Elektra**
5	1	**OU812, Van Halen**	**Warner Bros**
6	6	STRONGER THAN PRIDE, Sade	Epic
7	7	DIRTY DANCING, Original Motion Picture Soundtrack	RCA
8	5	FAITH, George Michael	Columbia
9	9	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
10	10	OPEN UP AND SAY . . AHH! Poison	Enigma
11	11	INTRODUCING THE HARDLINE ACCORDING TO, Terence Trent D'Arby	Columbia
12	12	MORE DIRTY DANCING, Original Motion Picture Soundtrack	RCA
13	17	HE'S THE DJ, I'M THE RAPPER, D.J Jazzy Jeff & The Fresh Prince	Jive
14	14	NOW AND ZEN, Robert Plant	Es Paranza
15	15	LET IT LOOSE, Gloria Estefan & Miami Sound Machine	Epic
16	16	IN EFFECT MODE, Al B. Sure!	Uptown/Warner
17	13	TOUGHER THAN LEATHER, Run D.M.C.	Profile
18	19	LAP OF LUXURY, Cheap Trick	Epic
19	18	SAVAGE AMUSEMENT, Scorpions	Mercury
20	—	REG STRIKES BACK, Elton John	MCA
21	23	DIESEL AND DUST, Midnight Oil	Columbia
22	24	OUTRIDER, Jimmy Page	Geffen
23	22	KICK, INXS	Atlantic
24	21	PEBBLES, Pebbles	MCA
25	—	HEAVY NOVA, Robert Palmer	EMI/Manhattan

UK

SINGLES

1	1	**NOTHING'S GONNA CHANGE MY LOVE FOR YOU, Glen Medeiros**	**London**
2	8	**SUPERFLY GUY, S-Express**	**Rhythm King**
3	—	**THE LOCOMOTION, Kylie Minogue**	**PWL**
4	14	**THE ONLY WAY IS UP, Yazz And The Plastic Population**	**Big Life**
5	3	**I DON'T WANT TO TALK, Everything But The Girl**	**Bianco Y Negro**
6	4	I WANT YOUR LOVE, Transvision Vamp	MCA
7	7	YOU CAME, Kim Wilde	MCA
8	5	PUSH IT/TRAMP, Salt 'N' Pepa	London
9	2	DIRTY DIANA, Michael Jackson	Epic
10	21	REACH OUT I'LL BE THERE, Four Tops	Motown
11	10	ROSES ARE RED, MacBand	MCA
12	—	I NEED YOU, BVSMP	Debut
13	6	FOOLISH BEAT, Debbie Gibson	Atlantic
14	11	LOVE BITES, Def Leppard	Bludgeon
15	9	MONKEY, George Michael	Epic
16	—	FIND MY LOVE, Fairground Attraction	RCA
17	25	FEEL THE NEED IN ME, Shakin' Stevens	Epic
18	—	HUSTLE TO THE MUSIC, Funky Worm	Fon
19	13	THE TWIST (YO TWIST), Fat Boys & Chubby Checker	Urban
20	20	GLAM SLAM, Prince	Paisley Park
21	—	PEEK A BOO, Siouxsie And The Banshees	Wonderland
22	12	FAST CAR, Tracy Chapman	Elektra
23	23	ALL FIRED UP, Pat Benatar	Chrysalis
24	18	HEAT IT UP, Wee Papa Girl Rappers	Jive
25	—	WHAT CAN I SAY TO MAKE YOU LOVE ME, Alexander O'Neal	Tabu

ALBUMS

1	1	**NOW THAT'S WHAT I CALL MUSIC 12, Various**	**EMI/Virgin**
2	3	**THE HITS ALBUM, Various**	**CBS/WEA/BMG**
3	2	**TRACY CHAPMAN, Tracy Chapman**	**Elektra**
4	5	**KYLIE, Kylie Minogue**	**PWL**
5	4	**BAD, Michael Jackson**	**Epic**
6	6	IDOL SONGS-11 OF THE BEST, Billy Idol	Chrysalis
7	7	IT TAKES A NATION OF MILLIONS TO HOLD US BACK, Public Enemy	Def Jam
8	10	PUSH, Bros	CBS
9	9	TANGO IN THE NIGHT, Fleetwood Mac	Warner Bros
10	12	DIRTY DANCING, Soundtrack	RCA
11	13	TUNNEL OF LOVE, Bruce Springsteen	CBS
12	—	FOLLOW THE LEADER, Eric B & Rakim	MCA
13	15	POPPED IN SOULED OUT, Wet Wet Wet	Precious Org
14	11	THE COLLECTION, Barry White	Mercury
15	8	SUBSTANCE 1977-1980, Joy Division	Factory
16	18	THRILLER, Michael Jackson	Epic
17	14	KICK, INXS	Mercury
18	16	UB40, UB40	DEP Internat'l
19	—	A SALT WITH A DEADLY PEPPA, Salt 'N' Peppa	London
20	—	LOVE, Aztec Camera	Warner Bros
21	17	FAITH, George Michael	Epic
22	22	HEAVEN ON EARTH, Belinda Carlisle	Virgin
23	—	HYSTERIA, Def Leppard	Bludgeon Riffola
24	—	LOVESEXY, Prince	Paisley Park
25	25	STRONGER THAN PRIDE, Sade	Epic

OUT! this week

Vinyl

Singles

FOREIGNER
Heart Turns To Stone
ROD STEWART
Forever Young
ESCAPE CLUB
Wild Wild West
KIM WILDE
You Came (7", 12")
BLACK SORROWS
Hold On To Me
FASTWAY
After Midnight
PUBLIC ENEMY
Don't Believe The Hype
JOE COCKER
Two Wrongs
JAMES BROWN & FULL FORCE
I'm Real (7", 12")
ROLLING STONES
Paint It Black
VAN MORRISON
Irish Heartbeat
YELLO
The Race (7", 12")
CLIVE GRIFFIN
The Way We Touch (7", 12")
CHRIS NORM
I Want To Be Needed (7", 12")
ROARING JACK
Thin Red Line
GLASS TIGER
I'm Still Searching
RATCAT
Depression
HAPPY HATE ME NOTS
Don't Move Too Far
KILLER SHEEP
Wild Down Home
NO MAN'S LAND
Anything At All
NO
EP
SPARKLERS
Heart & Soul
SHANICE WILSON
I'll Bet She's Got A Boyfriend (12")
WAGONEERS
I Wanna Know Her Again
DYNATONES
Old Habits Die Young
TIFFANY
Feelings Of Forever
TANITA TIKARAM
Good Tradition (7", 12")
RICK JAMES
Loosey's Rap (12")

Albums

JOAN ARMATRADING
Shouting Stage
MATT BIANCO
Indigo
SLAYER
South Of Heaven
GWEN GUTHRIE
Lifeline
NEW EDITION
Heartbreak
AMY GRANT
Lead Me On
ORIGINAL SOUNDTRACK
La Bamba Vol 2
SECRET SOCIETY
Secret Society
DEVO
EZ Listening Disc — Muzak Hits
SCHOOLY D
The Adventures Of Schooly D
HOUSE OF SCHOCK
House Of Schock
SUAVE
I'm Your Playmate
JOHNNY CLEGG
Shadow Man
SLIM & BYRON WHITMAN
Magic Moments
MEN THEY COULDN'T HANG
Waiting For Bonaparte
LOUISE GOFFIN
This Is The Place
SIEDAH GARRETT
Kiss Of Life
RANDY TRAVIS
Old 8 x 10
JAMES
Strip Mine
SHIRLEY MURDOCK
A Woman's Point Of View
SONIC YOUTH
EVOL
SONIC YOUTH
Bad Moon Rising
HONEYS
Goddess
HUMDINGERS
Sign Of The City
VICIOUS CIRCLE
Into The Void
CREATOR
Home Style Surgery
HAPPY HATE ME NOTS
Out
PSYCHEDELIC FURS
All Of This And Nothing
ORIGINAL SOUNDTRACK
Tour Of Duty Vol 2

CD

SLAYER
South Of Heaven
ORIGINAL SOUNDTRACK
La Bamba Vol 2
STATUS QUO
Ain't Complain
TIM HARDIN
Reasons — Best Of
CREAM
Live Cream Vol 2
RUSH
Fly By Night
RUSH
Rush
TEN YEARS AFTER
Ten Years After
BARRY WHITE
Greatest Hits Vol 2
MOODY BLUES
Prelude
DUSTY SPRINGFIELD
Love Songs
STYLE COUNCIL
Confessions Of A Pop Group
SOFT CELL
Non Stop Erotic Cabaret
MATT BIANCO
Indigo
MEN THEY COULDN'T HANG
Waiting For Bonaparte
RANDY TRAVIS
Old 8 x 10
SIEDAH GARRETT
Kiss Of Life
NEW EDITION
Heart Break
THE MOTELS
No Reservation — Best Of
AMY GRANT
Lead Me On

Video

THE ADVENTURES OF MAX HEADROOM
(Drama, PG, RCA-Columbia-Hoyts)
ART OF SENSUAL MASSAGE
(Adult, R, Palace)
THE BIG TOWN
(Drama, M, RCA-Columbia-Hoyts)
BLOOD AND GUTS
(Action, M, Roadshow)
BLUE HOTEL
(Drama, M, CIC-Taft)
THE CARRIER
(Thriller, M, CEL)
CONTROL
(Drama, M, Palace)
THE COP AND THE GIRL
(Action, M, RCA-Columbia-Hoyts)
CRYSTAL HEART
(Drama, M, Roadshow)
DEAD HEAT
(Thriller, PG, RCA-Columbia-Hoyts)
THE DEADLY COMPANIONS
(Western, M, Roadshow)
THE DIRTY DOZEN: THE FATAL MISSION
(War/Drama, PG, CEL)
FIREWALKER
(Adventure/Comedy, PG, Vestron)
HITTING HOME
(Drama, M, Palace)
KARATE MANIA
(Documentary, G, Vestron)
KIDNAPPED
(Animated, G, Vestron)
THE LEGEND OF WOLF LODGE
(Thriller, M, Vestron)
LEONARD PART VI
(Comedy, PG, RCA-Columbi-Hoyts)
THE LIGHTHORSEMEN
(War/Drama, PG, RCA-Columbia-Hoyts)
MAID TO ORDER
(Comedy, M, Roadshow)
MOVING TARGET
(Thriller, M, CEL)
NO SURRENDER
(Comedy, M, RCA-Columbia-Hoyts)
NORTH SHORE
(Surfing Drama, PG, CIC-Taft)
NOT ANOTHER MISTAKE
(Action, M, CEL)
ORPHANS
(Drama, M, Roadshow)
PLANES, TRAINS & AUTOMOBILES
(Comedy, M, CIC-Taft)
PLAYBOY VIDEO CENTREFOLD VOL. III
(Adult, R, Palace)
PRICK UP YOUR EARS
(Comedy/Drama, M, CEL)
RED ANTS
(Drama, PG, RCA-Columbia-Hoyts)
REMOTE CONTROL
(Science Fiction, M, Roadshow)
THE RETURN OF DESPERADO
(Western, PG, CIC-Taft)
ROMAN HOLIDAY
(Comedy, PG, CIC-Taft)
ROSES ARE FOR THE RICH
(Drama, PG, Roadshow)
THE SHAMAN
(Supernatural thriller, M, Palace)
SPEEDWAY
(Musical Romance, G, CEL)
STAR TREK: THE NEXT GENERATION VOL. III
(Sci-Fi, PG, CIC-Taft)
SUSPECT
(Thriller, M, RCA-Columbia-Hoyts)
TAKE NO PRISONERS
(Action, M, Vestron)
THAT'S ADEQUATE
(Comedy, M, Palace)
THAT'S MY BABY
(Comedy, M, CIC-Taft)
THESE ARE THE DAMNED
(Drama, M, RCA-Columbia-Hoyts)
TROPIC OF DESIRE
(Drama, M, CIC-Taft)
UNCLE TOM'S CABIN
(Drama, PG, CIC-Taft)
THE UNDERACHIEVERS
(Comedy, M, Vestron)

Pic: Bob King

HOPELESSLY DEVO-TED

The band that pioneered the idea of MTV — pop music mixed with visuals — is back with more whacky and brilliant innovative ideas.

By Sasha Stojanovic

It was about ten years ago when I first heard 'Satisfaction' by Devo and fell in love with the band. They were different, they were intelligent, witty, imaginative and they had a big beat. But, that wasn't enough for the music industry, and they had to change three record companies (Stiff, Virgin, Warner Brothers) in Europe until 1984, when after the *Shout* album they just disappeared.

Nothing was heard from them until recently when the first new songs could be heard from the band members, coming from the album *Total Devo*. They haven't lost any of their characteristics, but have lost one member.

The drummer has gone and he is replaced with David Kendrick. Brothers Casale as well as Mothersbaugh Bros are still there. Gerald on vocal and keyboards, Bob, Mark and Bob on guitars, keyboards and backing vocals.

We talked to Gerald and Mark. The Bobs were not in sight.

What happened, you've been quiet for so long?

Gerald: "After about seven records with WB our relationship started to deteriorate and we were at odds with them and vice versa. We negotiated a buy-out as nobody was happy and our career was railroaded. We were depressed with all the music scene, the way we were treated and the blocks we encountered in the radio stations.

"We were depressed and for about a year we did nothing as Devo. Later on, we'd get together when we could and wrote songs. And within the last year we accumulated enough material to wish to put it out on a record."

Is the forthcoming LP an evolution rather than the revolution of an album?

Gerald: "If you have a revolution once, how many can you have? We came out with strong musical ideas and we couldn't do anything more but evolve. This record is more mature, it is our showing how to be comfortable with our sound."

Do you feel apprehensive about the current release, in a sense, do you believe that the world is ready for you?

Gerald: "I don't think it will ever be ready for our ideas but the music might appeal to some; perhaps a mass now."

You were renown for your theories on de-evolution . . .

Gerald: "And they proved to be all correct . . . "

And you still sport a corporate image; some things haven't changed; or, perhaps, they've improved with the passing time?

Gerald: "Some things never change. And, sometimes it is good and part of us which we felt was timeless or universal, we didn't wish to change. We felt like we needed to come back and set the record straight. We felt that people misunderstood us and a lot of the things we dealt with, pioneered in, all have come about and we thought that we should come back and claim our rightful place in the order of things.

One song on the album is titled 'Some Things Never Change'.

Gerald: "We are very fond of that song. It is representative of the album, it is more human, straightforward, we are the band who fell to earth.

I know, and found the spudheads?

Gerald: "Yes, people who live in the upside-down world, priorities are upside-down. Persons with obscene values run the world leaving spuds out there who haven't got any capacity to analyse, have no money and without anything to believe in, without anything to understand and they turn to a pseudo-religion provided by rock 'n' roll. The ritual has lasted for over 20 years."

All helped very much by MTV.

Gerald: "Yes, and we watched all happen, we pioneered it."

Mark: "We made the movies before we had a record deal. The idea of MTV was in our heads but we didn't have the money for it."

Gerald: "And it was turned on its head; the original idea was to create music and visuals together so to change the type of music. But, it just became another vehicle for selling records, it was like visualising the Top 40."

Were you, when regrouping, feeling your past is weighing you down!

Gerald: "As all things it is both at the same time. But, it isn't a comeback, we were just in suspended animation. There was never a state of not-Devo. There were people who supported us all the way through the non-activity."

What's been the general reaction to the album in America?

Gerald: "People appear to be glad that we are back, rather than asking us — 'Why are you doing this?' The base of fans is still there."

Mark: "We've already gone through two phases of fans; people who were into us from the beginning weren't later on and then we started having hits with the third album and they think that our third album was first album. It can happen again . . . "

There has always been hard-core of Devo-ted fans.

Gerald: "Yes, we were popular on the underground scene before we had any records out and I believe that these peoples are still with us. The ones who were attracted by our visuals and imagery, they've long departed.

"But I believe that we can fit perfectly into this society, we are totally in line with the kind of post-modern techno-punk sensibility. Total Devo."

The line-up has slightly changed.

Gerald: "We lost the drummer, Alan Meyers, who didn't want to go out on tour, just play in the studio. Devo has always been interested in the full range of the things and you can't be half-Devo, you've to be all the way in."

He wanted to settle down? Why not you?

Gerald: "Some things are beyond us. You can't create things as they just happen to you. Devo has always been interested in ideas and life of the mind and activity, and that comes from the individuals in the band. And I couldn't change, personally. I couldn't settle down with the music scene as it is nowadays."

Does it depress you or make you more determined?

Gerald: "Both, but what makes me glad is that we were right the first time around. We de-evolve, culturally, we are becoming more of spuds . . . But I have to respond in a creative way, otherwise I'd be shooting myself of somebody else.

"We are starting a new game as we don't like the old one. When you look at the music scene of the past 20 years, you'll see that the current production is not different from any other year. With the exception of, maybe, two years during the 60s, everything else was blase, and generally — the pits."

Is it 100 per cent bad?

Gerald: "No, 99% I'd say. The majority is derivative, rip-off, just recycling the worst possible 'values'."

Have you got respect for anybody?

Mark: "I like Laibach, from Yugoslavia, some Japanese musicians . . .

How about Americans?

Gerald: "I can't think of an American Ryuichi Sakamoto . . . I think the best American stuff is really very commercial . . . I love Prince, he is commercial and relevant. I also like one song, 'Blind', off David Byrne's *Naked* album . . . I used to love U2 before they became a church, but that's rock 'n' roll for you."

Are you going out on tour?

Gerald: "Certainly and we are trying to produce something special as we used to do . . "

You were always known for events, rather than the ordinary gig.

Gerald: "We've always been more than just a rock 'n' roll band. We've always used a lot of things that were coming from outside of rock and we incorporated them. We believe in giving value for money.

STATUS QUO COVER ACT
requires
BASSIST AND RHYTHM GUITARIST
lead vocal ability, own transport and good equipment essential.
Phone after 6pm
Steve (03) 596 2474
Simon (03) 528 2595
This is NOT for a garage band.

FEMALE VOCALIST AVAILABLE
(03) 241 6934

BASS PLAYER WANTED
Must have own equipment and transport.
Michael
(03) 370 4293

ATTENTION!
There's approx 16 million people in Australia. There must be at least ONE person out there who can play KEYBOARDS.
We need a KEYBOARD PLAYER who wants to party, write original material and not necessary want to join a working band. Immediately.
Please Ph
Peter (03) 580 0846
Jason (03) 580 6203

LEAD SINGER/ FRONTMAN
required for working hard rock band. Pro attitude a must
(03) 478 5264
(03) 359 2825

LEAD GUITARIST
seeks full time working band G.I.T. honours graduate, California. Experienced in Jazz/Rock, commercial rock, funk and R & B. Inf: Santana, Beck, Albert Collins, Robert Cray.
Greg
(03) 462 1750

KEYBOARD PLAYER
wanted for popular function band.
Western suburbs
(03) 366 8297 AH

FEMALE GUITARIST
wanted to share rhythm and lead for working all girl cover band.
'Tigress' under management
(03) 386 6698
(03) 690 7486

KEYBOARD PLAYER
required urgently
For funk and cover band — work awaiting. Must be experienced with jazz background.
Contact Curly on 792 3608 or Frank on 607 4970

SEE NEXT WEEK'S ISSUE FOR FULL SYDNEY MUSIC SHOW PROGRAMME.

Live ON STAGE

Hellmenn/The Mothers

Venue: Hills Inn Hotel, Sydney

"This is what Hellmenn gigs are all about," spat vocalist and master artist extraordinaire Ben Brown as yet another broken guitar string was attended to, "non-stop action."

He made a fist and collapsed with laughter, but sarcasm or not, tonight none with a gram of sonic lust could have possibly debated the matter. The Hellmenn were relentless with guts and a cheek a host of their contemporaries should be drawing from. But the band themselves, particularly between bursts of power, seemed unaware of the might they were wielding.

Brown flayed all within three feet of his mic stand with his huge mane of hair, drummer, Steve, struck with a split second ferocity few could match and lead guitarist, Dog and rhythm guitarist, Tony, pulled out real savagery and demented noise at every turn (not the tame and lame approximation of rock 'n' roll action that is offered up by too many all too readily these days). And these guys were ridiculously tight, amazingly so.

But despite all this, and this is the clincher people, The Hellmenn were almost . . . casual with it all. Brown casually took cigarettes from the audience and took off a pullover and unhurriedly tied it around his head to form a bandana while the band moved in for a certain kill behind him. Even broken strings, of which there were a few, were met with smiles and shrugs rather than glares and tantrums.

Matched with the absolute power these guys pushed out, the nett result was priceless attitude in real action. The Hellmenn even picked up the traditional set list and shook it by one leg, knowing that order, or any attempt at creating it, breeds contempt and mass yawning. A version of Hendrix's "Foxy Lady" was closer to psychotic than sensual. "Sluggo", which began with screams of anguished guitars, was a real earthsaker built on urgent precision and riffs you felt in the pit of your stomach and something called "Dawn Patrol" had a guitar that should be licenced.

The Hellmenn, like the early Celibate Rifles and Lime Spiders, were born outside the strict and demanding confines of inner city Sydney, the surf culture in The Hellmenn's case, and moved in and gleefully cleaned up while the hipsters searched desperately for their credentials. The Hellmenn are also looking to expand their territory outside Sydney's southern and inner areas and this performance, I believe their first in the west, before an encouraging few hundred, was a firm first step in their recruitment drive. The Hellmenn have nothing to do with The Hard-Ons' whiplash pop. The term "pop" is simply too limp an expression. The Hellmen are closer to what Black Flag were about, both sonically and ideologically, at their ultimate with records like "Loose Nut" and "Slip It In".

In that sense The Hellmenn are presenting music as something to be grappled with and gripped by rather than a formalised, standardised sound and approach that offers no edge and little in the way of adventure. Right now music generally, and tired old hardcore parituclarly, needs a touch of that danger, not just speed. And danger, though they themselves would laugh at such a thought, or the sound of it, is something The Hellmenn have lashings of. A sort of new barbarism with 3-4 chords. There are others flying equally exciting colours: Thrust with the outstanding mini LP *Go Insane* (Grown Up Wrong Records), Bored, Asylum and the Cosmic Psychos and, in the U.S., Green River, Lemonheads with a wild LP, *Creator* (Taang!), and Bullett Lavolta, who are also on the Boston based Taang! label (which licences the Hard-Ons' *Dickcheese* LP in the States and who will probably handle The Hellmenn).

But right now go out and buy a Hellmenn T-shirt and wear it with pride. Let the world know you support these outlaws, The Hellmenn, because right now there aren't many of them around and rock 'n' roll, more than any other musical form, desperately needs their input.

The Mothers suffered at the hands of atrocious sound, and a drummer that couldn't, and so the band was robbed of an enormous amount of swing. That said, The Mothers revved along comfortably with some nifty post-Ramones chording propelled by the spine tingling voice of Fiona that was at once sensual and desperate: a devastating combination by my reckoning. Feline-like bassist Cris held down rhythms and gave Fiona vocal support to great effect. The band blitzed through the Police's "Next To You", "Go To Hell" and the anthem "Weekend" with a wealth of spirit in spite of technical difficulties. However, this was not the night to firmly judge The Mothers. Hopefully, a forthcoming gig at Waterfront will capture the glimpses of promise I saw tonight: a hard-arsed Bangles or Pandoras dying to cut loose.

— MURRAY ENGLEHEART

Nick Cave & The Bad Seeds

Venue: London Kilburn National Ballroom

Not of human eggs, born of Mark Twain, a proper little vomit-gut, spilling incense and pepper mental . . . just a few of the fireballs I scribbled across the back of my draft papers tonight. So what has The Buggery Old Bean From Berlin been chewing and spewing to inspire such degenerate dross?

Nick is in fine fettle, all twiggy inside his drainpipe armour and quiff. When he swooped down like a bad hangover and sent the compressed groans of 'Hey Joe' through my arteries it was such a change to the plain whitey boy slush I've been listening to that a line of perspiration gleamed across my brow and blood crept from my nose. And though there was always some tall patchouli stinking geek in the way it only took the occasional glimpse of waistcoat, shirt, and collar to locate where the country and blues twang was getting it's leg-over the grumble of old.

It's a surprise Cave's hinges remain unrattled considering the trembling bellow he drags from his throat. Sure, he's an old hand now but at least he has a hand and not the obligatory stumps that his 'successors', 'craft' their 'songs' with. At this most vital he hitches up on to the back of 'Phoenix' and lets it pull him by the spirit through the desperate side of sex and love, and what self-hate he can't inject into other people's songs he crushes flat in his own new verse.

'City of Refuge' rolls off the stage, cranks up like a strong Joy Division number, moves into a Stooges hit and then dies on you whilst you're still gibbering about how intense the vocal rush is and how the lyrics seem to go no further than *"you better run for the city of refuge/You better run for the city of refuge/You better run for the city of refuge . . .etc.*

Cave (pic by Matthew Deller)

Likewise 'The Mercy Seat' which must be favourite for Single of The Year considering the way people are yelping o'er it; didn't so much start and buld as belt you in the face and then leave. Fast, unhealthy, and mechanic, it was like sucking on an exhaust when you've been told to stop smoking.

The Bad Seed were seedy, nothing too grandiose, a lot of Southern style slash guitar and a proper hammering for the keyboards the way they're meant to be played. If there's one fault then it's that Nick should leave the jack-knifing and twirling that he strings himself around the stage, with back in the cupboard with the BP songs, and he should assume the darker sophistication that his mouldy blues classics deserve. Like get a corny old bar stool or a knackered piano to prowl around. Camp up the trash, man.

Still, like a cruel knuckled bar room crooner, Cave held his stage and his audience. He spat crusty rock songs next to lusty slumlife tales, proving beyond doubt that when it comes to a holler there's few but Eldritch who can square up to him. It's his concentration on death and defacation, fiction and friction, that really sets him apart. He chooses his topics then climbs inside of them, like a psycho-pevert in a corpse skin.

A proper creative bastard, no thanks to God there are still some around.

— JAMES BROWN

The Bottomless Schooners Of Old

Venue: Fitzgerald Hotel, Perth

When The Triffids first talked about doing some "country" acoustic gigs with some friends, obviously they meant doing something casual, sloppy even, just to remember the days when bands started making music mostly because it was a fun thing to do and it made them (and their audience) feel good.

But what with The Triffids godlike reputation in Perth, their three shows were quickly hyped up to be an event, unfortunately applying pressure to an occasion which was to have been a non-pressure.

The air of expectation was high in the full crowd which gathered at the Fitzgerald to see David McCombe. Graham Lee and Mark Casey get together with Robert Snarski of Chad's Tree in their offshoot band.

Naturally, they were unable to deliver.

They took a stock of familiar songs — from Elvis's "His Latest Flame" to Prince's "Purple Rain" to Pet Shop Boys' "I Love You" to Cold Chisel's "Flame Trees" — and put them in a country setting, courtesy Lee's pedal steel. Obviously they were trying to create a "tonic for gloom and doom" type atmosphere, but failed because their treatment added nothing to the well known songs. The members lacked any kind of personality or confidence to rise to the occasion and make the show any more than a self indulgent rehearsal.

Some of the projected images on the wall had very little relation to the song and obviously were half hearted in concept. Both McCombe and Snarski have distinctive voices, but they failed to project them through nerves.

Ultimately it was when they reverted to The Triffids' standbys like "Save What You Can" and "Trick Of The Light" that the night sparked. But for much of it, people walked off wondering why they'd even bothered.

— DOUG KESSELRING

Dave McComb (pic by Jane Ollerenshaw)

Gig Guide

The Juke national gig guide is Australia's most comprehensive weekly look at who's playing where — right across the country.

The service is completely free of charge and is available to all bands and musicians wishing to advertise their gigs.

All Gig Guide information must be lodged with Juke by 11 a.m. on Thursday mornings, for the following week's gigs (Monday to Sunday).

Please note, that under NO circumstances will gig listings or alterations be taken after the close-off time.

Listings can be posted, or phoned to Debra Baines on (03) 605 4228. They can also be telexed on AA30331.

N.S.W.

ABBEY ROAD
19 Three Swallows Hotel, Bankstown
THE ALLNITERS
18 Caringbah Inn, 20 General Bourke Hotel, Parramatta
AS BLACK AS
18 Riverina C.A.E., 19, 20 John McArthur Hotel
BEATNIX
17 Carmens Miranda, 18 Ingleburn RSL, 19 Parkes Leagues Club, 20 Dubbo RSL Club
BELOW ZERO
17 Cock 'n' Bull Tavern
BENT STRAIGHT
18 Sutherland Royal Hotel
BIG PIG
16, 17, 18 Sydney Cove Tavern, 19 Canberra A.N.U., 20 The Station Resort
THE BLUES BROTHERS REVIVAL BAND
16 Manly Hotel, 17 Feathers, 18 Tracks, 19 St. Marys Band Club, 20 Dapto Leagues, 21 Four Seasons, Bathurst
JOE CAMILLERI & THE BLACK SORROWS
16 Aust. National Uni, 17 Revesby Roundhouse, 18 Hotel Manly
CANDY HARLOTS
20 Bankstown RSL
CATCH 22
16 Cock 'n' Bull Tavern
THE CHANT
21 Annandale Hotel
CHASIN THE TRAIN
17 Nth Wollongong Hotel
CHOO CHOO SHUFFLE
19 Feathers, Crows Nest, 20 Grand Hotel, 21 Commercial Hotel
CLAIRE
16 Time & Tide Hotel
COCKROCHES
16 Tracks, Epping, 17 Revesby Roundhouse, 19 Coffs Harbour Ex Services
COLOUR BLUE
15 Kardomah Cafe, 19 Tiffanys, 20 Central Coast Leagues
THE CRAZ BROS
20 Tamworth Workmens Club, Tamworth
DANGLIN BROS
20 A.H. & I. Hall, Camden
DE MONT
19 Palaise Royale
DIRTY WHITE BOYS
18 DiDi's, 20 A.H. & I. Hall, Camden
DIVINYLS
18 Parramatta Leagues Club
THE DOC SPAN BAND
19 The Bighouse Pub, City, 20 Cat 'n' Fiddle, Balmain
DAVE DOUGLAS
15 Time & Tide Hotel
EARLS OF JUKE
19 Shanneys, Hurstville
THE EARTHLINGS
18 Royal Sutherland Hotel, 19 Highwaymans Hotel, 20 Kacri Hotel, Glebe
THE MAL EASTICK BAND
17 DiDi's, 18 Catherine Fields Rugby League Club, 19 General Bourke Hotel, 20 Banjos, 21 Lucys Tavern
THE EDDIES
16 Grand Hotel
EGO
20 Penrith Leagues
ENORMOUS HORNS
17 St. George Sailing Club, 19 Fairfield RSL, 20 Stags
EUROGLIDERS
19 Tiffanys, Blacktown, 20 Central Coast Leagues Club
EXPLODING WHITE MICE
21 Sutherland Royal Hotel
FEEDTIME
20 Sydney Trade Union Club
THE FIFTYS
18 K.C.'s Cannonball Express
JOHN FONDLE
18 Roundabout, Hurstville
F.O.O.D.
18 Hotel Manly, 21 Annandale Hotel
FUN IN ACAPULCO
19 DiDi's, 20 A.H. & I Hall, Camden
DAVID GILCREST
18 Illawarra Leagues Club
GOLD ZEPPELIN
18 General Bourke Hotel, 19 Catherine Fields Rugby League Club, 20 Bull & Bush Hotel
THE GONG SHOW
18 Roundabout, Hurstville
HAPPY HATE ME NOTS
18 St. James Tavern
HAT TRICK
16 The Brink, Sydney Hilton, 18 Grand Hotel
HIPSLINGERS
17 Caringbah Inn, 18 Revesby Roundhouse, 20 Hopetoun Hotel, 21 Cambridge Hotel, Newcastle
I.D.
16 Kardomah Cafe
J.J. LIMBO
19 Cupids, Bankstown Sports
THE JOHNNYS
17 Lake Jindabyne Hotel, 18 Banjo's, 19 Kardomah Cafe, 20 Hills Inn, 21 Caringbah Inn
MICK JONES BAND
19 Roundabout, Hurstville, 20 Shanneys, Hurstville
JUMP BACK JACK
17 Tiffanys, 18 Sweethearts, 19 Sydney Cove Tavern, 20 Harbourside Brasserie, 21 Bombay Rock, Newcastle
LOOSE TALK TRIO
18 Illawarra Leagues Club
GLORIA LORING
16 Canberra Theatre, 17 Tamworth Workers Club, 18 Taree RSL Club, 19 Dapto Leagues Club, 20 Revesby Workers Club
MACHINATIONS
16 The Station Resort, Jindabyne, 17 Tiffanys Tavern, Blacktown, 18 Sweethearts, Cabramatta, 19 Sydney Cove Tavern, 20 Tamworth Workmens Club, 21 Bombay Rock, Newcastle
THE MERCENARIES
18 R.C.A.E., Lismore, 19 Sth Grafton Ex Servicemans Club, 20 Australian Hotel, Ballina
MOTHERLOAD
18 Birkenhead Tavern, Drummoyne, 19 Collector Tavern
NEW CHRISTS
18 St. James Tavern
THE NUBILES
17 Macquarie Uni, 18 Lansdowne Hotel, 19 The Venue, Dee Why, 20 Sydney Cove Tavern, 21 Maxs, Petersham Inn
ORGER & PIXIE
17 Greengate Hotel, 18 Merino Tavern
THE OUTLAWS
17 Golden Sheaf, Double Bay, 19, 20, 21 Station Resort, Jindabyne
PAINTERS & DOCKERS
16 Nth Wollongong Hotel, 17 Macquarie Uni, 18 Mitchell C.A.E., 19 The Venue, Dee Why, 20 Sydney Cove Tavern
PAPER BOYS
21 Leprechaun Hotel, Nowra
THE PLUNDERERS
18 St. James Tavern
THE RADIATORS
18 Baulkham Hills Sports, 19 Palaise Royale, 20 Bankstown RSL, 21 Penrith Leagues
REDGUM
19 Tocumwal Golf Club
SCATTERED ORDER
19 Harold Park Hotel
SEA LOVE DANCE
19 Local Inn, West Ryde, 29 Bathurst Tavern
SHRINKING VIOLETS
19 Hopetown Hotel
SKIN GAME
18 Sheilas, 19 Three Swallows, 20 Union Hotel
SKOLARS
18 Harold Park Hotel, 20 The Venue, Dee Why
SMALL TOYS
17 Castle Tavern, Newcastle, 20 Cardiff Workers Club
GEORGE SMILOVICI
19 Bombay Rock
SNAKES & SHARKS
19 Canberra A.N.U.
SONS OF BEACHES
19 Rooty Hill RSL
SOUL SURVIVORS
17 Cronulla Hotel
SOUTH BOUND TRAIN
19 Pips, Wollongong
SPARKLERS
19 Paddington RSL
SPEEDY GONDOLAS
15 Cock 'n' Bull Tavern
SPK
16, 17, 18 Sydney Cove Tavern, 20 NSW Uni
STOP THE CAMERA
19 Collegians, 20 Roundabout
STORMY MONDAY
21 Bateau Bay Hotel
SWINGSHIFT
16 Station Resort, Jindabyne
TALL STORIES
19 Paddington RSL
THINK BABY THINK
18 Shanneys, Hurstville
TNT
19 Chester Hill Hotel, 20 Jolly Roger, Newcastle
TOO HOOTS
18 Great Northern Hotel
TORRID ZONE
20 Pips, Wollongong
TRILOBITES
18 Caringbah Inn
UNDERDOGS
19 Lithgow Workers Club
UPS & DOWNS
17 Caringbah Inn, 18 Revesby Roundhouse, 20 Lake Jindabyne Hotel
VENETIANS
16 The Station Resort, Jindabyne, 17 Tiffanys, Blacktown, 18 Sweethearts, Cabramatta, 19 Sydney Cove Tavern, 29 Tamworth Workmens Club, 21 Bombay Rock, Newcastle
THE VINDALOONIES
20 The Venue, Dee Why
VOODOO LUST
18 Parramatta Leagues Club
VOYEUR
20 Stallions, Parramatta
WEDDINGS, PARTIES, ANYTHING
16 Lake Jindabyne Hotel, 17 Stockdale Tavern, Canberra, 18 After Dark Room, Richmond, 19 Paddington RSL, 20 The Venue, Dee Why, 21 Fannys
THE WRECKERY
19 Harold Park Hotel, 20 Sydney Trade Union Club
XPT
19 Stallions, Parramatta
THE ZIPS
18 Roundabut, Hurstville, 20 Camden Tavern

Victoria

ABORTED MUTANTS
20 Duke of Edinburgh
AFRODISA
20 Isabellas, City
GAVIN ANDERSON
18 Monash Hotel, Clayton, 19 Eltham Hotel, Eltham
ANOTHER PLANET
17 Central Club
APE THE CRY
20 CUB Club, Collingwood
THE ASTROS
19 The Palace, St. Kilda, 20 Sandown Park Hotel, 21 Mentone Hotel
AXE & SAX
19 Enzed Hotel, Sth Melb, 20 Oakleigh Centre (arvo)
BAD REPUTATION
10 Phoenix Room, Moreland
BAKER BROS
20 The Underground, City
GREG BANKX
15 Ferntree Gully Hotel
BASTARD SQUAD
20 Duke of Edinburgh
BEGGARMAN THIEF
18 Somerville Hotel, 19 Great Britain Hotel
BEST KEPT SECRET
20 Post Office Hotel, Coburg
BLACK SLACKS
19 The Underground, City
BLUE BAYOU
18 Terminus Hotel, Abbotsford, 21 Punters Club, Fitzroy (arvo)
BLUE RUIN
19 R.M.I.T.
CINDY BOAST
16, 19 Ferntree Gully Hotel
BONNIE & CLYDE
18 Eltham Hoel, Eltham, 19 Palace Hotel, Camberwell, 20 Dava Hotel, Mt. Martha
BO-WEEVILS
20 Barwon Club, Geelong
BOYS NIGHT OUT
19 Pier Hotel, Frankston
THE BRAIN DONORS
19 The Tote, Collingwood
BRAVE NEW WORLD
19 Mentone Hotel
THE BREAKERS
20 Bensons Tavern, Richmond
BREAKNECKS
18 Post Office Hotel, Coburg
SCOTT BUCHANAN
15 The Regent Hotel, City, 19 Bush Inn Hotel, 20 The Regent Hotel, City
NELSON CAMILLE
19 Harp of Erin Hotel, Kew
CARBON 14
19 Langwarrin Hotel
CARMEN SUITE
15 Frying Pan Inn, Falls Creek, 18 Mentone Hotel
GREG CHAMPION
18 Palace Hotel, Camberwell
CHICK PARIS QUINTET
18 Limerick Arms Hotel, Sth Melb
CHINA BLUE
17 Corner Hotel, Richmond
CLOWNS SMILING BACKWARDS
17 Duke of Edinburgh
COBBERS
17 Dan O'Connell Hotel, Carlton, 20 LaTrobe Uni
COOL RUNNIN'
18 Bridge Road Club, Richmond
CROWN OF THORNS
15, 16 Festival Hall
PETER CUPPLES
19 21st Century Dance Club
LEO DALTON
20 Grand Hotel, Mornington
DEJA VU
19 Meadow Inn Hotel, Campbellfield
DEJA VUE
17, 19 Alexanders, Gardenvale
DIRTY RATS
18 Mentone Hotel, 19 Moreland Hotel, 20 The Tote, Collingwood
DOUBLE TROUBLE
17 Greensborough Hotel, 18 Club Hotel, East Ringwood, 19 Roxy Hotel, Sth Melb, 19 Greensborough Hotel (early), 20 Dorset Gardens Hotel
DOW JONES
20 Post Office Hotel, Coburg
ENNISBREA
19 Croydon Hotel, 20 Elsternwick Hotel
EXPERTEASE
15 Billboard
FAMOUS FIVE
17 Corner Hotel, Richmond, 19 Barwon Club, Geelong
MARTY FIELDS
15, 17 The Regent Hotel, City, 18, 20 Bush Inn Hotel, 19 Woolpack Hotel, 19 Lazar Melbourne (late)
FLUSH PUPPIES
19 Duke of Edinburgh
FLYING ZUCCINI BROS
18 Riviera Hotel, Seaford, 19 Town Hall Hotel, Sth melb, 20 Candy Tavern, Brunswick
JOE FOX TALBOT
20 Village Bell Hotel, St. Kilda
FRONTRUNNERS
18 Waltzing Matilda Hotel, 19 Sylvania Hotel, Campbellfield, 29 Harp of Erin Hotel, Kew
GIMIX
18 Sir Henry Barklay Hotel, 19 Nicabelas, Malvern, 20 Flite Deck, Essendon Airport, 21 Royal Hotel, Ferntree Gully
GOOD HEAVENS
19 The Underground, City
DAVE GRAY
19 The Regent Hotel, City
GRAY WOLF
20 Victoria Hotel, Brunswick
GREEN SOCKS INC.
20 Club Westside
GROWNUPS
17 Corner Hotel, Richmond
COLIN RAY ACOUSTIC BAND
17 Madigans
COLIN HAY BAND
18 Esplanade Hotel, 19 Forresters Arms Hotel, Oakleigh, 20 Miners Rest Hotel, Wonthaggi
HEADS DOWN
18 Corner Hotel, Richmond
HIT & MISS
19 Westernport Hotel, Hastings
JON HOLLAND
16, 18 The Regent Hotel, City, 17 Ferntree Gully Hotel, 19, 20 Zacs Restaurant, 21 Dava Hotel, Mt. Martha
HOLLOW MENT
19 R.M.I.T.
BRENDA HORIN
17, 18, 19, 20 The Regent Hotel, City
ANDREW HOSKING
19 Dava Hotel, Mt. Martha
HUXTON CREEPERS
16 The Man, Falls Creek, 18 Eastern Railway Hoel, 19, 20 The Club, Collingwood
THE HYBRID
19 The Tote, Collingwood
THE IMPOSSIBLES
19, 20 Council Club, Wangaratta
INDIAN SUMMER
17 Lazar Melbourne, 20 Gina's, Carlton
INNER SECRETS
20 Corner Hotel, Richmond
INTRUDER
17 Corner Hotel, Richmond
I SWIM
18 Corner Hotel, Richmond
MAGGIE JACKSON
19, 20 Reef Restaurant, City
PETER JACKSON
20 The Underground, City
JAM JAH
20 Pier Hotel, Port Melbourne
JANZ
18 Warehouse, 20 Zanies, City
JOHNNIE FAVOURITE
17 Zanies, City, 21 The Underground
JOKERS WILD
20 Rye Hotel, Rye
KAMAHL
17, 18, 19, 20, 21 Twin Towns Services Club
CHRIS KENNA BAND
18 Barwon Club, Geelong
JANEY KITTO
20 21st Century Dance Club
LADY IN A JAM
19 Shoppingtown Hotel, Doncaster
THE LARGE NUMBER TWELVES
17 Queens Arms Hotel, St. Kilda
THE LIKELY LADS
16 Corner Hotel, Richmond
LIVING PROOF
18 Fountain Gate Hotel
LONELY BOYS
17 Intrepid Fox Tavern, Sth Melb, 18 Tankerville Arms, 19 Bensons Tavern, 20 Her Majestys
MAD TURKS FROM ISTANBUL
19, 20 The Club, Collingwood
LARRY MALUMA & KALIMBA
20 Survival Reggae Club, Sydenham Hotel
MAN FRIDAY
18 The Ritz, St. Kilda
MARNIES
16 Corner Hotel, Richmond
PETE MARWICK
20 Eltham Hotel
PATRICK McMAHON
16 George Hotel, Hamilton, 19 Knox Club, Wantirna
MELODY LORDS
21 The Underground, City
MENTAL ABUSE
20 Duke of Edinburgh
MEN WITHOUT SHAME
17 Shoppingtown Hotel, Doncaster, 18 Wool Exchange Hotel, Geelong, 19 Moonee Ponds Tavern, 20 Mentone Hotel

The Juke national gig guide is Australia's most comprehensive weekly look at who's playing where — right across the country.

The service is completely free of charge and is available to all bands and musicians wishing to advertise their gigs.

All Gig Guide information must be lodged with Juke by 11 a.m. on Thursday mornings, for the following week's gigs (Monday to Sunday).

Please note, that under NO circumstances will gig listings or alterations be taken after the close-off time.

Listings can be posted, or phoned to Debra Baines on (03) 605 4228. They can also be telexed on AA30331.

Gig Guide

MENTAL HEALTH
19 Duke of Edinburgh
THE MERCURYS
19 Sydenham Hotel, Richmond, 20 Riverside Inn (arvo)
METROPLAY
18 Edwards Tavern, 19 Bayswater Hotel, 20 Essendon F.C.
MODIFICATIONS
18 Ferntree Gully Hotel
JOHN MOON
18, 19 Juliana's, Dandenong (arvo)
MUMBO JUMBO
20 Bourke County, Sth Melbourne
MUNSTER TERRACE
19 Continental Hotel, Sorrento, 20 Somerville Hotel, 21 Frankston F.C.
NEO CLASSIQUE
17 Grainstore Tavern, 20 The Mail, City
NEW FRONTIER
20 Sir Henry Barkly Hotel
ROSS NICHOL
20 Dava Hotel, Mt. Martha
NITE COURT
19 Argo Inn, Sth Yarra, 20 Coach & Horses Hotel, Ringwood
NO
19 Middle Park Hotel
OCCASIONAL FURNITURE
17 Queens Arms Hotel, St. Kilda
ON THE ROCKS
18 Ferntree Gully Hotel
PARADE
20 The Underground, City
PARTY ANIMALS
19 Richmond Social Club, 20 Memphis Club, Bulleen, 21 Corner Hotel, Richmond
PAUL & KEITH
20 The Whittaker, Mt. Buller
THE PERSUADERS
17 Esplanade Hotel, St. Kilda, 18 Central Hotel, Brighton, 19 Riverside Hotel, Richmond, 20 Tankerville Arms Hotel
THE PITTS
17 Central Club
PRAY TV
17 Duke of Edinburgh
PRESSURE COOKER
18 Mountain View Hotel, Glen Waverley, 20 Isabellas, City
PRIVATE IDAHO
18 The Underground, City
RAPUNZEL GETS DOWN
21 Albion Charles Hotel, Northcote
R.D.O.
18 Sandbelt Hotel, Moorabbin, 19 Harp Hotel, Kew
REAL TIME
19 Fawkner Club, Sth Yarra, 20 Ferntree Gully Hotel
RECOMMENDED DOSE
20 Royal Hotel, Ferntree Gully
REDGUM
16, 17 The Man Disco, Falls Creek, 20 Meadow Inn
THE RHYTHM RATS
19, 20 The Man, Falls Creek
RICK O'SHEA & HIS CRUMMY COWBOYS
19 Terminus Hotel, Abbotsford
RIPE
18 Limbo Club, Central Club
THE RODZ
19 Dava Hotel, Mt. Martha, 20 Roxy Hotel, Sth Melbourne
ROOM SERVICE BLUES BAND
21 Barwon Heads Hotel
SANGUMA
16 Stockade Hotel, 18 The Refinery, Geelong, 19 Corner Hotel, Richmond, 20 Middle Park Hotel, 21 Sydenham Hotel, Richmond
SCARY BILL
18 Great Britain Hotel, 19 Ferntree Gully Hotel, 20 The Palace, St. Kilda
SCAT
13 Bensons Tavern, Richmond
SCREAMING AT PIGEONS
19 The Tote, Collingwood
SCREAM PRETTY PEGGY
21 Albion Charles Hotel, Northcote
SENSATIONAL ROCKET 88's
18 Performing Arts Centre, Geelong, 19 The Mansion, 20 Westernport Hotel
SEPARATE TABLES
18 Music Station, 19 Mentone Hotel, 20 The Palace
BRODERICK SMITH BAND
19 Central Club, Richmond, 20 Parkview Hotel, Fitzroy, 21 Star Hotel, Sth Melbourne
SNAKES & LADDERS
18 Grand Hotel, Mornington
THE SPLIFFS
17 Corner Hotel, Richmond, 18 Loaded Dog Hotel, 19 Barwon Club Hotel, 20 Caledonian Hotel, Wonthaggi
SPY V SPY
19 Ferntree Gully Hotel, 20 The Palace, 21 Sundance Inn, Falls Creek
THE STAND
19 Mentone Hotel
THE STEALERS
17 Memphis Club, 18 Kilkenny Inn, 19 Spyhold, Nth Fitzroy, 20 Star Hotel, Sth Melb
SUBURBIA
20 Corner Hotel, Richmond
THE SWARM
20 Central Club, Richmond
SWINGSHIFT
17 Velvets Night Club, Bendigo, 18 Mentone Hotel, 19 Bell St. Rock, 20 Forresters Arms Hotel, 21 Corner Hotel, Richmond
TALL TALES AND TRUE
19 R.M.I.T.
TEACHERS PET
17 Central Hotel, Brighton, 19 Hot Gossip, Tottenham, 20 Post Office Hotel, Coburg
TEMPLE OF BOOM
20 Intrepid Fox Tavern, Sth Melb
THRESHOLD
20 Waltzing Matilda Hotel, Springvale
TIDAL LIGHT
20 Moreland Hotel
TIGRESS
19 Lindhurst Club Hotel, East Brunswick
TOM & JERRY
18 Bayswater Hotel
THE TRIMMERS
20 Barwon Heads Hotel
TURBO LUV NUNS
20 Royal Hotel, Drouin
TWILIGHT ZONE
19 Grand Hotel, Mornington
TWO'S A CROWD
20 Sunshine Heights Hotel
TWO TIMERS
21 The Regent Hotel, City
TYRNAROUND
16 Perserverence Hotel, Fitzroy
UNDERWRAP
19 Oasis Oz, Nth Melbourne, 20 Moonee Ponds Tavern
UP ALL NIGHT
19 Royal Derby Hotel, Fitzroy, 20 Zanies, City
VICE VERSA
17 Bayswater Hotel, 19 Coach & Horses Hotel, Ringwood, 20 Ferntree Gully Hotel
VORTEX
19 Brewsters, Essendon, 20 Central Club
WEDDING CAKE & TOOTHACHE
20 Lizard Lounge, Brunswick, 21 Green Man Coffee Lounge, Malvern (arvo)
WICKED SMILE
20 Corner Hotel, Richmond
ANDY WILLIAMS
21 Tigers Head Pub Brewery, Nth Melb
BRIAN WOOD
16 The Regent Hotel, City
WORD OF MOUTH
20 Post Office Hotel, Coburg
YOUR SHOUT
20 Langwarrin Hotel
ZEP BOYS
19 The Palace, St. Kilda

West. Aust.

JAMES REYNE
15 Herdsman Hotel, 17 Warwick Hotel, 18 Perth Concert Hall, 19 Cargo's 20 Old Melbourne Hotel, 21 Charles Hotel

Queensland

THE AARDVARKS
19 Stardust Club, 20 Newnham Hotel, 21 The Roxy
BEAT CRAZY
19 Winham Manly Leagues Club, 20 The EKKA
JOE CAMILLERI & THE BLACK SORROWS
19 The Patch, 20 Brisbane Showgrounds
THE COCKROACHES
20 Brisbane Showgrounds, 21 Stewarts Hotel
THE CONVERTIBLES
19 Alice's Rock Cafe, 20 Expo Fun Park, 21 St. Pauls Tavern (arvo)
COOL WEAZEL
20 Transcontinental Hotel (arvo)
COPYCATZ
17, 18 'Tops', Myer Centre, Brisbane, 19 Waterloo Hotel, Fortitude Valley, 20 Burpengary Tavern
DIVINYLS
20 Brisbane Showgrounds
PETER GUNN
21 The Patch
ICE BREAKERS
20 Expo Fun Park (arvo)
PAUL KELLY & THE COLOURED GIRLS
17 Playpen, Cairns, 18 Dalrymple Hotel, Townsville, 19 Paradise Room, Mackay, 20 Flamingo Room, Rockhampton
NEIGHBORHOOD UNIT
17 Homegrown Club, 21 Transcontinental Hotel (arvo)
THE OUTLAWS
16 Expo
REVOLUTION BLUES
21 Bonapartes
ROCKMELONS
19 Gossip Niteclub, Coolangatta
SHAKIN' QUAVERS
21 St. Pauls Tavern (arvo)
THE UNDERTAKERS
18 Wall St. Niteclub
WHO'S GERALD
20 The Move, Brisbane

Tasmania

BOOBOO GAZOO
19, 20 Mayfair Tavern, Hobart
DINNER TIME
19 Nightmoves, Launceston
LOUNGE LIZARDS
19 Nightmoves, Launceston
RELAX MAX
20 Nightmoves, Launceston
THE TALK
20 Nightmoves, Launceston

South. Aust.

ALL FIRED UP
19 La Cantina's
ARCANE
19, 20 La Cantina's
THE BOYS
21 Kent Town Hotel
CIRCUS ANIMALS
19 Old Lion
DESOTOS
20 Royal Admiral Hotel
LOOK SHARP
15 La Cantina's, 20 Kent Town Hotel
LUSH LIFE
17 Limbos
NAPOLEON GOES SOLO
17 Royal Admiral Hotel, 19 Kent Town Hotel
THE NEW OBSESSION
18 Royal Admiral Hotel
NO REPLY
18 Glenfell Tavern
PATRICK'S FLICKERING ROCK & ROLL SHOW
15 Royal Admiral Hoel
RHYMES WITH FISH
18 Limbos
SPY V SPY
16, 17 Tivoli
THE SQUIDS
20 Old Lion
STICKY FINGERS
16 Royal Admiral Hotel
THE SWELL GUYS
18 Lennies Tavern, 19 The Venue
VERTICAL SMILE
19 Royal Admiral Hotel
THE WORKS
20 Grenfell Tavern

Oz CONCERT TOURS

CROWDED HOUSE
August 15, 16: Melbourne Festival Hall
August 19: Alice Springs Basketball Stadium
August 29: Darwin Amphitheatre
August 22, 23, 24: Sydney State Theatre

INTERNATIONAL TOURS

MARTHA DAVIS
August 19, 20, 21: Gold Coast
August 23-27: Sydney

MICK JAGGER
September 22, 23: Entertainment Centre, Brisbane
September 26, 27, 29: Entertainment Centre, Sydney
October 1: Entertainment Centre, Sydney
October 6, 7, 14, 15: National Tennis Centre, Melbourne
October 10, 11: Burswood Superdome, Perth

VILLAGE PEOPLE
August 16, 17: Alexanders Restaurant, Vic

JOAN ARMATRADING
September 5: Brisbane
September 7: Melbourne
September 9: Canberra
September 11: Sydney
September 15: Adelaide
September 18: Perth
Venues T.B.A.

JOE COCKER
September 14, 15: Melbourne Entertainment Centre
September 20: Sydney Entertainment Centre
September 24: Velodrome, Launceston
September 27: Apollo Entertainment Centre, Adelaide
September 30: Perth Entertainment Centre

DON McLEAN
September 28, 29, 30: Hilton International Hotel, Melbourne
October 1: Hilton International Hotel, Melbourne

BANDWAGON

EDITED: BRYAN PATTERSON

ENSONIQ EPS PERFORMANCE SAMPLER:
make the effort toget to know it

Every instrument has its own set of challenges. The Ensoniq EPS performance sampler seems to have more than most.

That's not meant to be a criticism. It's just that America's latest contestant in the medium-price sampler stakes comes equipped with hundreds of facilities crammed in its guts.

It's not a machine that can be properly demonstrated by those trendier-than-thou flunkies who masquerade as 'sales assistants' in some music stores.

Hence, there's a lot about this machine that has been unheralded.

It's not the dream machine you've been waiting for (there are some worrying flaws) but, at around $3795, the EPS is a great performance keyboard that does set some new technology standards.

A few days alone with the EPS revealed that results are generally worth the effort it takes to get to know the machine.

If you've heard anything at all about the EPS, you'll probably know that it loads sounds and sequences while you play. That's a nice touch that will please home recordists who usually spend long stretches of time staring at the wall while waiting for their samplers to load. It's also a useful facility for live performances, although you need to plan ahead.

Obviously this doesn't work all the time. The EPS is built so that you can have up to eight sounds, each with eight layers, in memory at the one time. In theory, you can play any of the eight sounds at the flick of a button, or layer one, two, three or up to eight sounds for chunky textures.

But memory being what it is (in this case 256K), your ability to stack or load sounds is limited. If you try to load a sound that requires more memory than you have left, the instrument asks you to delete a sound to make way.

The problem of memory is largely solved by an installable memory expander, but of course that costs more money.

Once you have the sounds loaded, you can have fun layering and splitting in an incredible variety of ways. There are 127 multi-sample points across the keyboard and, if you're smart, you can layer the sounds to achieve some mean cross fades.

And you can even decide on the quality of your playback sample by altering the polyphony to 20, 16 or 12 voice. Most people will probably go for 20 voices with 30kHz playback rate.

You can set up the keyboard to suit your own playing style. With polyphonic aftertouch, now a standard feature on the Ensoniq gear, each individual key can respond to how hard you strike it and hold it down. You can assign the effect you want to any key or keys.

Another performance feature that is immediately impressive is the ability to call patches in and out for brief bits of expression. For instance, if you wish to add a spluttering growl to a sampled sax for a couple of bars, you only have to hit the two Patch Select buttons with your left hand. That's the theory anyway.

The problem here is that the two buttons are unresponsive little buggers. You can't 'feel' whether they are working or not and sometimes they don't. The theory is great but the system needs some work. Luckily, you can use a footswitch to drag patches in and out.

I have to point out that the right front panel buttons that handle most of the EPS editing and setting up operations work well. The trick is getting used to the different combinations of buttons that perform each job.

Because the EPS does so much, this really is a learning process. A lot of this is a matter of experimentation because the instruction manual is rather difficult to read.

There's obviously a logic to the system but it takes some time to learn. But be warned. Once you start fiddling with the beast, you'll be hooked for hours at a time.

Sampling creation is fast and easy with a level meter and threshold control doing most of the hard work for you. Once the sample is in, the machine asks whether you want to loop

forwards or backwards or both and then moves logically through the setting of loop points, sample length and so on. All you do is answer the questions.

Then comes the real fun. You can crossfade, play with the filters and envelopes and fine tune the sample to your hearts desire.

The sequencer is capable of handling 16 tracks and is pretty easy to get up and running. While not having the brains and power of the dedicated sequencers now on the market, it does the basic jobs with ease. It will quantise individual bars and can work like a drum machine sequencer, adding tracks as it loops through a sequence.

The factory sounds were generally excellent. They are a good selling point because many people still judge a sampler on the sounds that come with it.

Particularly good sounds on the EPS are the rock piano (particularly suitable for '50s covers), the plucked double bass, harpsichord with a great aftertouch and a church organ that will blow your roof off. The breaking glass sample was also realistic. Don't play it in front of your mum.

The EPS can also read the old Mirage disks, converting them to 12 bit sounds. Some of them are still quite useful.

The one really annoying thing about the EPS is the heat sink at the rear of the unit that gets very, very hot rather quickly. One of our review team burnt his fingers when he innocently reached behind the keyboard to insert a lead. And half an hour after the unit was turned off, the heat sink was still hot.

It's a silly design fault that should not be found in an instrument that has so much going for it.

Apart from that, and the occasional glitches that occur, the EPS contains an exceptional range of sonic possibilities.

WANTED Dead or Alive JOB SHOP
AD BOOKINGS (03) 605 4229

ENROL WITH THE COLIN SPRY DRUM CLINIC
(03) 857 6451
established 1967
Study the art of drumming. Learn the discipline of music. Enjoy over 150 specialised courses just for drummers.
Learn just rock, just jazz, just Latin or the lot. Costs you no more!
(03) 857 6451

BASS PLAYER
18-26 yrs, required by band. Inf: Crowded House, Hunters, Beatles
Chris
(03) 337 6302

VOCALIST
Required for rock covers band. Work already booked!
Chris
(03) 772 6685

3PBS—FM
progressive broadcasting service
EVERYTHING IN HEAVY ROCK
Tuesday 6 to 8pm
Friday 7 to 10pm
. . . tune in
106.7 MHZ

SONGWRITERS
One of Australia's leading songwriter/musicians is now available to coach you in all aspects of your craft.
For further information or appointment phone
(03) 598 1416

Rare top quality Concert tapes for sale
Send 37¢ stamp for list to
DKB, PO Box 558, Melton Sth 3338

Professional hard rock cover band working 3 to 5 nights per week requires
MALE LEAD SINGER
No Amateurs or part timers. We pay good wages
(03) 756 7806

Original band with strong material require
DRUMMER and KEYBOARDIST
Vocal ability preferred pro attitude essential, to promote record and video out now!
David (03) 553 1610 anytime

WAVES
MELBOURNE'S PUBLIC RADIO MAGAZINE
music MUSIC MUSIC RADIO music MUSIC
MUSIC exclusive interviews RADIO
music OUT NOW music RADIO MUSIC $2.00
MUSIC radio program information Music
music 3PBS music

2 or more $7.00 ea.
PERSONAL I.D. CARD 1987/88
PhoTo ID $8
IN FULL COLOUR, SEALED IN PLASTIC
VALID THROUGHOUT AUSTRALIA
• FAST SERVICE • MONEYBACK GUARANTEE
Fill in details below & send with $8.00.
SURNAME. ...
FIRST NAMES
ADDRESS
P/CODE
DATE OF BIRTH:
PLACE OF BIRTH
HEIGHT: ..... EYES
HAIR ..... COMPLEXION
DISTINGUISHING MARKS
SEX ☐M ☐F
*PLUS PASSPORT PHOTO
AUSTRALIAN I.D. CARDS
P.O. BOX 325, INDOOROOPILLY Q. 4068

EVE MUSICAL PROMOTIONS
MATCHING SERVICES
* Lost a band member?
* Looking for PA or lights?
* Searching for the right production personnel?
* Alternatively, do you supply any of the above?
If so call Margaret
EVE MUSICAL PROMOTIONS
1st Floor, 42 New St, Ringwood 3141
(03) 870 5124 or FAX (03) 879 3849

ATTENTION!
BANDS AND BAND MANAGERS
Wondering what to do with your masters for demos?
Contact
U-RELAX PRODUCTIONS
For Hi speed duplicating of Audio cassettes.
Ph (03) 857 6451
Ask for Col
Sizes from C10-C90
Quality results at reasonable rates!
(03) 857 6451

INTRODUCTORY HIRE OFFER!

50% OFF NORMAL HIRE RATE (Mon-Thurs only)

ON THE NEW TYAPCO 100M 200 WATT MIXER WITH YOUR CHOICE OF SPEAKER CABINETS

HURRY!

TO QUALIFY FOR SPECIAL RATE YOU MUST MENTION THIS AD

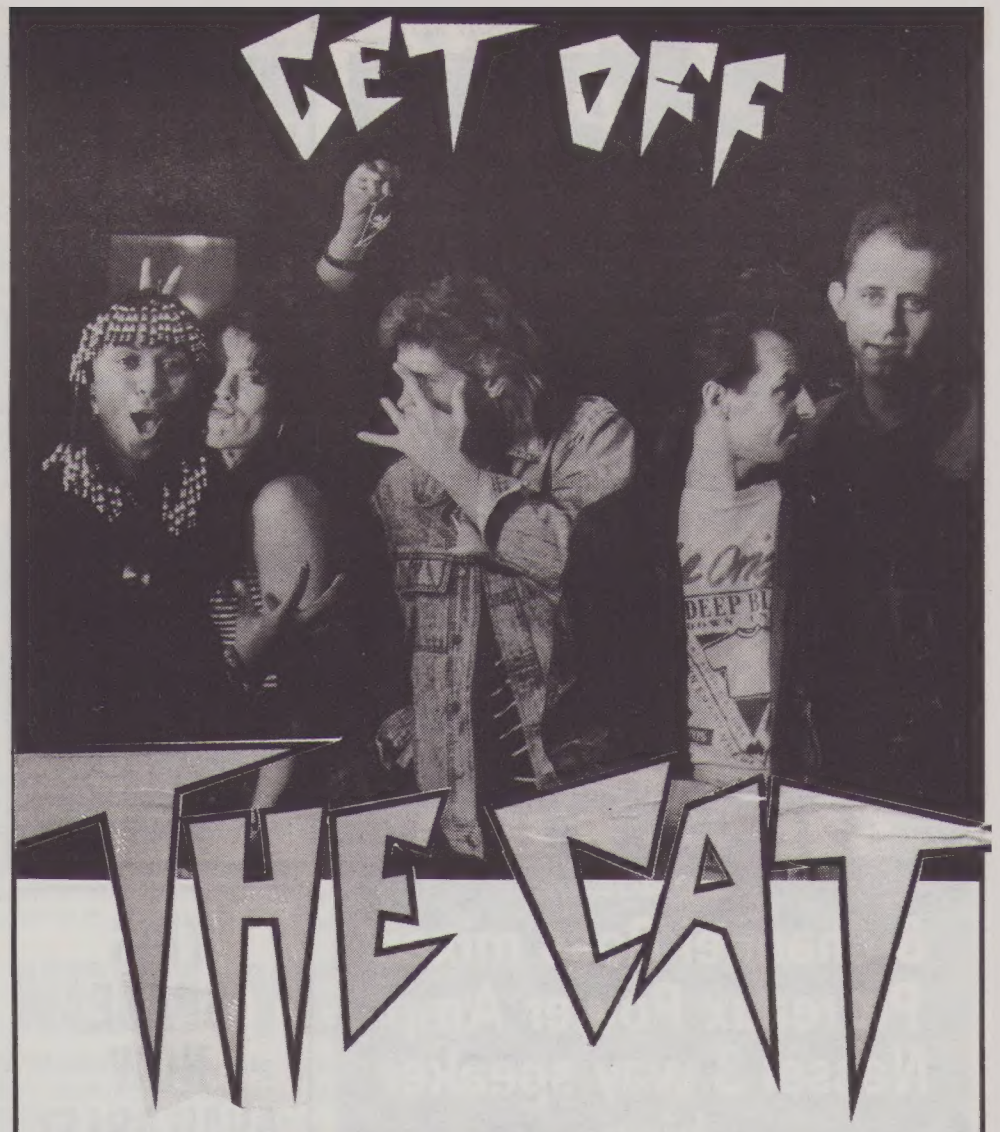
(offer expires 30/8/88)

TROY BALANCE AUDIO

7 UNION ST. STH. MELB.

(03) 699 3844
HIRE DEPT.

Electro-Voice EV



THURSDAYS: LINCOLNSHIRE ARMS, Essendon
FRIDAYS: CENTRAL HOTEL, Brighton
SATURDAYS: KILKENNY INN, City

ROCK N' ROLL & LOTSA SOUL

Exclusive management and bookings

Phone UPTEMPO ENTERTAINMENT
(03) 819 5253 (03) 819 5472

AD BOOKINGS
VIC (03) 605 4229
NSW (02) 29 6271

PRO SHOP

PA HIRE

Compact/road proven systems 100-1000w GREAT RATES!

Ph Kevin (03) 259 9412

GUITAR REPAIRS By Stewart Male

Custom made vintage strats.

General service and repairs. Frets dressed and re-fretting service. Neck shaving Mods and restoration. Full relacquer service etc. to all makes of acoustic and electric guitars.

(03) 735 0648

PHOENIX PA HIRE

2000W system Engineer and road crew avail very competitive rates.

(03) 388 0233

THE BEAT RETREAT REHEARSAL CENTRE

★ Excellent large studios

ALL SESSIONS $35

Mon-Fri 6-12, Sat 1.30-6.00
Sun 11-5 & Sun 6-12

13 NELLBERN RD, MOORABBIN

(03) 553 0330

THIS SPACE NOW AVAILABLE!

PA & LIGHTING HIRE

2000 W FOH
800 W FB

SINGLE 4 WAY, separate FB
Digital delay & reverbs.
Delivered, set up and mixed. 30 can light show with precept desk.

Peter (03) 898 1351
Steve (03) 898 2750 AH.

PA for Hire

TURBO SOUND

Lights also available

Ph Greg 523 9079

VIC (03) 605 4229 **ADVERTISE** NSW (02) 29 6271

PRO SHOP/JOB SHOP

Cost of ads in these sections $5 per centimetre (minimum cost 4cms). Deadline 3pm Wed prior Monday publication. Mail to: Juke Classifieds PO Box 628E Melb 3001.

.....
.....
.....
.....
.....

NAME .....
ADDRESS .....

PLANT ROOM PRODUCTIONS

Multi-track and midi recording. extensive range of outboard equipment. Relaxed atmosphere — professional results. Demos-Masters-Jingles. Backing tracks arranged and performed for solo singers/songwriters, synths, samplers, digital drums/percussion available. Flexible rates.

(03) 338 0473 for bookings.

B.S. SOUND

STEREO DOUBLE P.A.

Separate foldback and lights

Ph: Mark (03) 531 1403

MIDI STUDIO
STATE OF THE ART
348 1300

MUSICIANS YOUR Roland DISTRIBUTOR

202-204 CAMBERWELL ROAD CAMBERWELL JUNCTION

(03) 882 7331

MUSIC JUNCTION

P.A. HIRE

Single 3 way 2000w 2 send FB 1000w JBL and Yamaha speakers Sound Craft series 200 16 CH desk digital reverb and delays Shure Senheisser. AKG MICS.

From $200.00

Lights, crew, smaller rigs also available.

Stephen (03) 534 4780

FIXED PRICE BAND DEMOS

NO HIDDEN COSTS **NO EXTRAS**

Know exactly what it costs to record your band demo.
11 hours ..... $260 fixed. Nothing else to pay.

EXPERIENCED ROCK ENGINEERS — BROADCAST QUALITY
MIDI FACILITIES INCLUDED — EXTENSIVE SOUND FX

RING US TODAY AND MENTION THIS AD.

ZIMSOUND STUDIOS

GLENN 704 6528 ***OPERATING SINCE 1979*** **RUSSELL 704 6528**

PA HIRE

Options include . . . lights, crew, engineers, set up and delivery. "To discuss your thing give me a ring."

Geoff Wheadon (03) 890 1841

AD BOOKINGS
VIC (03) 605 4229
NSW (02) 29 6271

PRO SHOP

READINGS RECORDS & BOOKS

DON'T THROW OUT YOUR OLD RECORDS!!

We'll pay top prices for good second hand records.

* CNP TOORAK ROAD AND DAVIS AVENUE SOUTH YARRA 267 1885 *
* 710 GLENFERRIE ROAD HAWTHORN 819 1917 *
* 384 LYGON STREET CARLTON 347 6085 *
* 366 LYGON STREET CARLTON 347 7473 *

REHEARSAL ROOMS

$25 — 8 HRS

Includes

8 channel Ross mixer
Perreaux Power Amp
Nessel 3 way speaker bins
Electra voice mics, lead and stands

RING NOW ON **387 7755**

AMPLE PARKING — FULL CANTEEN SERVICE

ATTENTION
PRO SHOP ADVERTISERS

As of issue 702 on sale 3rd October this section will be divided into separate Victorian and New South Wales sections and of course other states when necessary. We will also attempt to categorise ads eg: PA ads together, Studios together etc, where possible.

For NSW advertisers our new Sydney office number is (02) 29 6271

P. P. PRODUCTIONS

Quality PA hire. Set up, delivered and mixed. Lights available.

Paul

(03) 391 1144
(03) 391 8493

FULL PRODUCTION HIRE

JBL composite P.A., Lights truck and crew

Glen (03) 211 7465

PA DISCOUNTS

Quality JBL P.A.'s need work in Melbourne. All budgets considered. All calls returned.

FRIZ'S P.A.

(052) 98 134 anytime

(Answering machine)

THIS SPACE NOW AVAILABLE!

BB AUDIO
PA FOR HIRE

Stereo JBL composite system Perraux power. 24 ch soundcraft 400B desk. REV 7 plus Korg 3000. Valley people comp-limit-gates. DBX comp-lim 6 send FB system. Isuzu 4½ ton truck. Excellent touring system, lights available. 'No job too big or small''

Blair (03) 534 4389

CONCERT TOURING SYSTEM

STEREO NC4, 10,000 W FOH 5,000 W FB

Soundcraft 400 B 24 ch desk
SBX-Lexicon. Roland DBX noisegates
Yamaha & ZPE power
6 send FB system
Inc DBX gates with FX
5 ton Isuzu truck
Light show to suit

Ph. John (03) 380 4733

STABLE SOUND

Recording and rehearsal facilities in **RICHMOND**

(03) 417 1685

LEASE NOW AVAILABLE

on recording/rehearsal studio in Chapel St, Prahran. Sound proofing, furniture and some sound production equipment included. All reasonable offers considered.

(03) 51 9738 Paul
or (03) 616 7744
(03) 347 4624 Mark

PA HIRE

Turbo sound
JBL, TAPCO
100w-3000w
with lighting available

Metro Sound
(03) 598 5832

danny's recording studio

professional demos at reasonable rates. for information ring

787 7577

ROCKLAND REHEARSAL STUDIOS

Quality PAs and Mics supplied
Day sessions available
New St, Ringwood
Bookings and enquiries
(03) 873 3385 or
(03) 870 2998

HEADLINE PRODUCTIONS

PA & LIGHTING HIRE

Professional system and road crew city or country, reasonable rates

(03) 890 8017

PA HIRE

Small to medium systems up to 2000w FOH. Delivered, set up & mixed.

Barry Findlay

(03) 489 0702

REHEARSAL STUDIOS FOR HIRE

from $25 for 4 hrs.

New & used guitars, amps, drums and keyboards for sale and hire. Large range of accessories and sheet music. Expert repairs and tuition avail.

Call

Caulfield Music
(03) 528 1162

Victorian Audio Education Centre

MUSIC BUSINESS SEMINAR

A surival guide — essential information for all those who are serious about making it!

Call 482 2028 for brochure

Victorian Audio Education Centre

OPEN DAY

12 Noon — 6pm

Staff available to discuss all sound engineering courses

Bakehouse Lane
N. Fitzroy
482 2028

THIS SPACE NOW AVAILABLE!

EXPANDED RANGE OF P.A.'s FOR HIRE.

ARC SOUND

Bose, Yamaha, Soundcraft EV/Tapco.

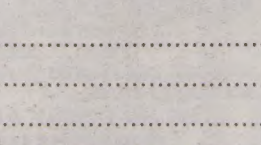
Vocal PA packages from $30.

Call D.C. about our discount midweek rates on 419 6364 or 417 1950.

THE SHED STUDIOS

296 ALBERT STREET BRUNSWICK

Private Rehearsal Room



- Recording Facilities for demo's
- Good Rates
- Lounge and Recreation Area
- Open 24 hours
- Ample Parking
- Storage

PERMANENT BOOKINGS WELCOMED

Enquiries and Bookings: ..... Studio: 380 5160

SPECIAL OFFER

4 hours $25 anytime on the weekend.

APOLLO SOUND STUDIOS

RECORDINGS AND REHEARSALS

- ★ 2" 16-TRACK STUDIO
- ★ $30 per hour inc engineer
- ★ 4 REHEARSAL STUDIOS

646-648 Sydney Rd, COBURG

(03) 354 9058

"Class with Comfort"

VIDEO CLIPS

Broadcast Standard
4 cameras, special FX generator.
Graphics by Amiga & Fairlight Computer.

ARCHER TOWERS VIDEO PRODUCTION

(03) 388 0233

PA HIRE NESSEL

The sound specialists. Vocal systems to 2000w, PA's with separate FB. Disco systems also available.

Simon

(03) 537 1871

LIVE! IN YOUR LETTER BOX EVERY WEEK!

SUBSCRIBE TO JUKE

All you have to do is send $114.40 (cheque or money order) to Magdiss Pty Ltd, PO Box 257C, GPO, Melbourne, Vic 3001, and you will receive a 12 month subscription. Enq (03) 60 0421 ext 2005.

NAME .....

ADDRESS .....

.....P/Code.....

I enclose $ .....being .....year/s subscription to Juke Magazine

Signature .....

FREE SOUND SEMINAR

Presented by

Allans

276 Collins St, City (03) 654 8444

Brashs ROCKSTORES

108 Elizabeth Street, City (03) 654 6544

867 Nepean Hwy Moorabbin (03) 557 7981

And

PEAVEY

ELECTRONICS CORPORATION

The seminar will be an in-depth learning experience for the working musician and sound person.

DATE: MONDAY 22ND AUGUST (Next Monday)

PLACE: The 'SPY HOLE' at the PARKVIEW HOTEL

Cnr St Georges Rd & Scotchmere St, North Fitzroy

TIME: 7.30 pm (Light supper will be provided)

This seminar will be conducted by clinician, Marty McCann, a member of Peavey's Factory R & D and Engineering Groups. Mr McCann's vast experience as a sound engineer and his dedication to the continued performance of live music and entertainment permits him to present many aspects of this subject in a clear and concise way that can be of real interest to both the amateur and professional as well.

TOPICS: BASIC INTRODUCTION TO THE PHYSICS OF SOUND ● THE PHENOMENA OF HEARING ● THE DECIBEL ● STAGE EQUIPMENT ● THE AUDIO CHAIN ● MICROPHONES — TYPES AND APPLICATIONS ● CABLES ● BALANCED LINES ● MIXERS ● GRAPHIC EQUALIZERS ● EFFECT DEVICES ● CROSSOVERS ● BI-AMPING & TRI-AMPING ● POWER AMPLIFIERS ● POWER DISTRIBUTION ● LOUDSPEAKERS — APPLICATION AND LIMITATIONS ● MONITORS — NEEDS AND APPLICATIONS ● QUESTIONS AND ANSWERS

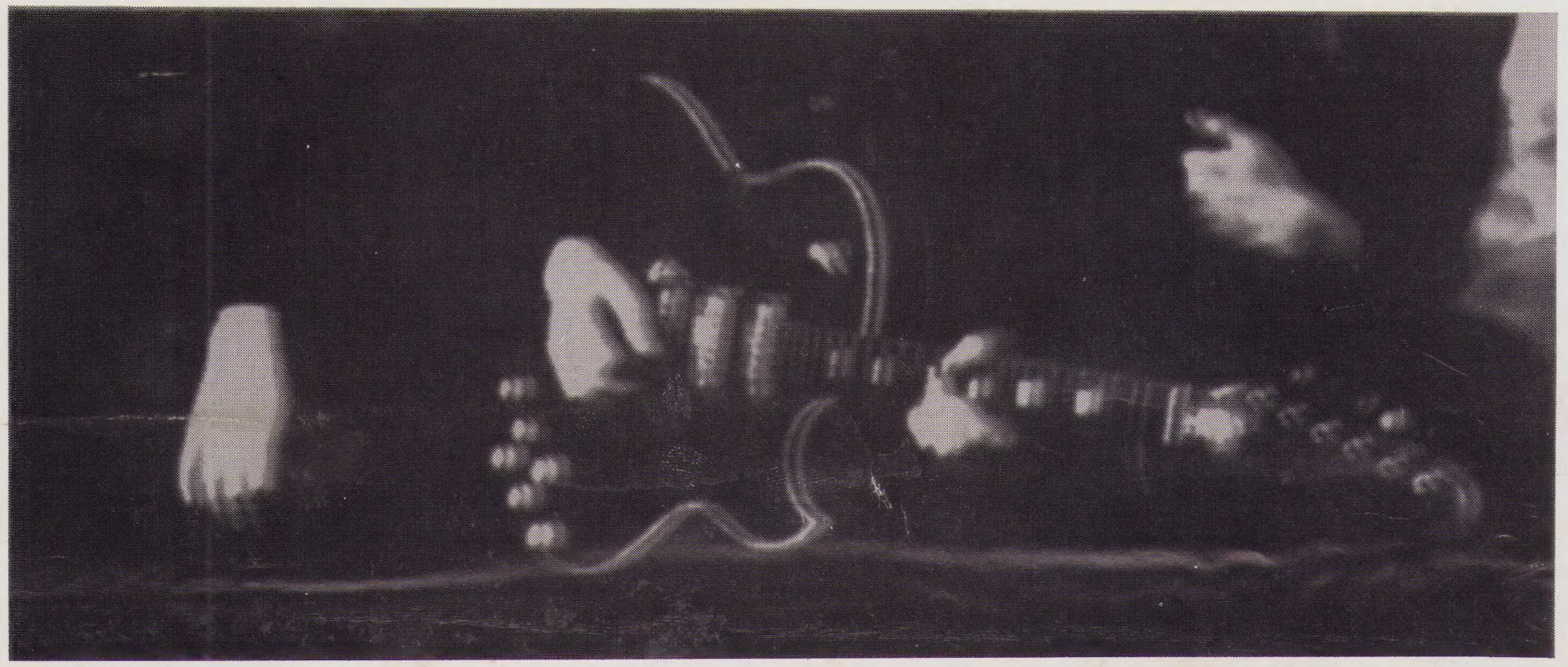
THIS SOUND SEMINAR IS FOR ALL MUSICIANS AND SOUND PERSONS SERIOUSLY INTERESTED IN BASIC, INTERMEDIATE AND ADVANCED INFORMATION THAT WILL ENABLE THEM TO OBTAIN THE BEST POSSIBLE PERFORMANCE FROM THEIR SOUND EQUIPMENT. BOOKINGS ESSENTIAL AS SEATING LIMITED.

FOR RESERVATIONS AND OTHER INFORMATION CALL AT PARTICIPATING DEALERS LISTED ABOVE

BE EARLY!!

ZIMBLIS PRESENT:

THE JESUS AND MARY CHAIN



SPECIAL GUESTS: DIED PRETTY

FRI 9 SEPT	—	PERTH CANTERBURY COURT
MON 12 SEPT	—	SYDNEY ENMORE THEATRE
THU 15 SEPT	—	BRISBANE EASTS LEAGUES CLUB
MON 19 SEPT	—	MELBOURNE THE METRO
WED 21 SEPT	—	ADELAIDE LE ROX

SIDEWALKING 1988

TICKETS ON SALE NOW !!!

LATEST ALBUM "BARBED WIRE KISSES" OUT NOW